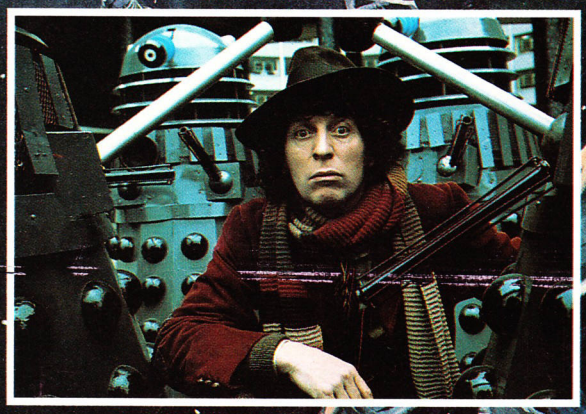
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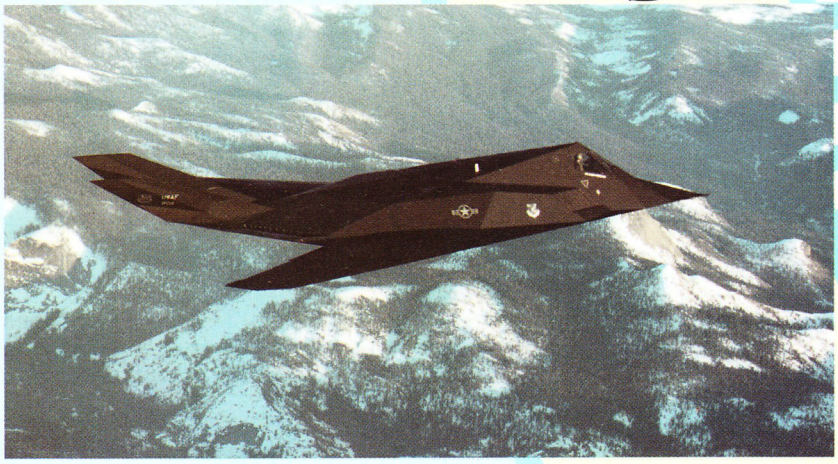
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On land...



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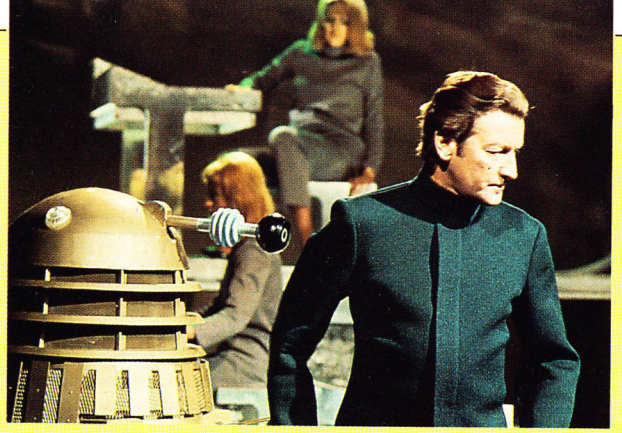
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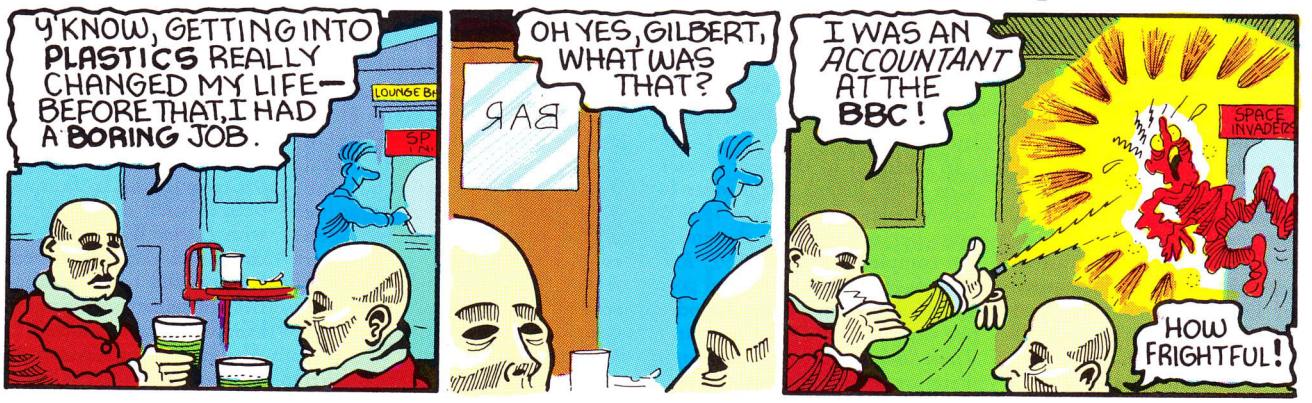
It's been one of those months when nothing seems to have run on time but in the end the results have proved worth the blood, sweat and tears. Here in the **DWM** offices we've been juggling several projects at once quite apart from this regular issue. So far, nothing seems to have fallen flat on its face! It is quite surprising how the little things can slip by of course – the poster in this issue originally stated that the quote we've printed came from *Survival*, Part Four. Thank goodness attendees at the lively Exo-Space convention proved an eagle-eyed bunch . . . Then there were the nightmares over the original proof for the **UNIT Special** cover and the problems caused by our wonderful postal service when *Evening's Empire: 2* didn't arrive as scheduled. Such things are the make or break moments of an editor's day, a battle zone of mishaps and careful planning frustrated by the strangest of circumstances. Perhaps it's inevitable with a title such as ours, that thrives on paradox, hidden meanings and bizarre circumstance . . .

But there are positive aspects to a working week, such as meeting a host of enthusiastic creative talent at conventions and workshops in far-flung towns such as Lancaster and Exeter, (in the same weekend), having immense fun putting the UNIT Special together (also on sale today!) and watching the British press go completely crazy trying to track down Janet Fielding, when her ex-husband is linked (rightly or wrongly) with the illegal arms dealing trade. It's also something of a privilege to receive an advance copy of a *Doctor Who* New Adventure as stimulating and as well written as Paul Cornell's *Revelation*. So all in all, despite the grinding down side of a production schedule that waits for no sentiment, producing this ever expanding, ever appreciated Magazine continues to hold its pleasures. And, just for the moment, I'm sure it will continue to be a pleasure for you to read it!

GALLIFREY GUARDIAN 4
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A Tractator, Photo © BBC
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Thanks this issue to: Tom Baker, the Panopticon and Exo-Space organising committees, Morris Barry, John Woodnutt, Bill Baggs and Peter Darvill Evans.
On the Cover: *Dalek-Cybermen War* by Lee Sullivan

Doctor Who? by Tim Quinn and Dicky Howett



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Gallifrey Guardian



***Castrovalva*: on its way on video next year. Photo © BBC.**

SCIENCE FICTION SPRING!

With video sales still strong in the science fiction field, BBC Video have decided to make Spring 1992 something special in terms of video sales - and *Doctor Who* is included in the deal along with *Blake's 7* and *Red Dwarf*.

As we went to press, BBC Home Video confirmed the following titles for the first three months of 1992: *Robot, The Caves of Androzani* (January); *Logopolis, Castrovalva* (February); and *The Claws of Axos* (the long awaited, first sell-thru release to feature Roger Delgado's Master) and finally *The Aztecs*, Hartnell's historical classic. The schedule then reverts to the usual two titles every other month as has been the case this year (contrary to previous reports that releases would be stepped up to two a month, every month). BBC Video hope that the clearance problems over some Davison and Colin Baker stories such as *Resurrection of the Daleks* and *Attack of the Cybermen* can be sorted out for them to be released later in the year.

In addition to the new *Doctor Who* titles, *Blake's 7* continues to acheive sales of an average 12,000 units per release, with the entire run completed by mid 1992. *Red Dwarf* - the third series - also goes on sale soon, with three episodes per tape, titled *Backwards* and *Time Slide* respectively. Although there are no definite plans, Terry Nation's *The Survivors* is under consideration along with further *Doomwatch* stories, including *Sex and Violence*, an episode which never been transmitted. As usual, **Doctor Who Magazine** will keep you updated on the *Doctor Who* material as it is announced and we will be running competitions for all the new releases in future issues.

SCIENCE FICTION SPRING, PART TWO: REPEATS PLANNED?

Following our report last issue on rumours to repeat certain *Doctor Who* stories, a response has been received from the Sixth Floor management at the BBC. Alan Yentob, the head of BBC2 told one **DWM** reporter that the possibility of repeating some classic episodes had not been ruled out, and we have further learnt from other sources that several stories are under consideration, including Katy Manning's final story to date, *The Green Death*. Although rumours over repeats have circulated before, this particular report does seem to have more substance than previous speculations.

Despite *Doctor Who*'s continued absence from our screens, the BBC don't seem loathe to run SF/Fantasy genre programmes, with *Star Trek: The Next Generation*, *Quantum Leap* and *Thunderbirds* all earning respectable ratings (the latter topping the BBC2 ratings in its first week).

THE RETURN OF DOCTOR WHO: "X-RATED" BID?

In the most bizarre twist yet in the apparently unending round of bids to produce *Doctor Who*, an American conglomerate of TV production companies is said to have approached the BBC to make "X-Rated" versions of the series for United States cinema release, featuring Rutger Hauer as the Doctor. The stories would be produced in an episodic format suitable for television viewing, with new footage being added for subsequent film distribution. So far, **DWM** has been unable to trace the company involved.

There have been no further announcements on the show's future and the legal campaign to sue the BBC over the absence of *Doctor Who* continues to gather support, as does the *Doctor Who* Appreciation Society's own targetted letter writing campaign. The second stage of the latter advises all fans to send Peter Cregeen a Christmas card, politely requesting, yet again, the return of the show as the perfect Christmas present. Cards should be sent to him at BBC TV Centre, Wood Lane, London W12 and also (if your budget allows) to Jonathon Powell and BBC Governors.

Talking about the legal campaign, the lawyer in charge of running the action, John Giacobbi, spoke about the programme on New Zealand radio. He responded to the interviewer's question as to why *Doctor Who* should return, when down the years other shows had been axed, never to return.

"Apart from the kind of evergreen popularity, and again the fact that it's financially viable, *Doctor Who* has a very special place in a lot of people's hearts in as much as it was one of the very first science fiction programmes on television. In fact, a lot of people such as myself grew up with *Doctor Who* throughout their childhood and so when television first started this was one of the first popular programmes - it's been with us ever since.

"I mean, if one looks to America, to *Star Trek* for example, it's a very good corollary. The Americans are unfortunately much better at exploiting things, and are much more promotionally-minded than us Brits, and as you can see *Star Trek* is still going as a new series, they've made several motion pictures of it, and they've merchandised it far better than

the BBC have done...the BBC have a very valuable property in *Doctor Who* and we feel that it's been very under-exploited.

"In fact, one of the things that has been put to the BBC is that if they're not interested anymore, then fine, let someone else produce the series for them, because there are lots of independent film and TV companies who'd only jump at the opportunity to be able to produce the series."

THE AUDIO TAPES: 1992 RELEASE DATE SET

Narraatives for three audio tapes based on lost Troughton stories have been recorded. Although the visual record for many stories has been destroyed audio tapes do exist and *The Tomb of the Cybermen*, narrated by Jon Pertwee, *The Macra Terror*, narrated by Colin Baker and *The Evil of the Daleks*, narrated by Tom Baker, have all been recorded. Although a definite release date has yet to be decided, John Nathan-Turner believes they will be on sale in the latter half of 1992.

MERCHANDISE

The Musuem of the Moving Image have confirmed that the *Doctor Who* exhibition will now run until at least April 1992; the display has proven a runaway success with ticket sales ever on the increase. It had already been extended over the Christmas holiday by popular demand.

Mediaband cancelled their planned Elisabeth Sladen signing "due to circumstances beyond our control".The signing will now hopefully take place in Spring 1992.

Dapol have moved towards more specialist output for some of their Louis Marx re-issues; a limited, numbered edition of the Bump and Go Dalek is planned and the company have begun to sell the range in both Germany and Japan. They are stepping up their direct mail order service after continuing distribution problems. Details (include s.a.e): Dapol Model Railways Ltd., Over Mill, Well Street, Winsford, Cheshire CW17 1HW.

REVELATION UP FOR SF AWARD

The *Doctor Who* New Adventures novel, *Revelation* by Paul Cornell, has been put forward by Virgin Books for the Arthur C. Clarke award, displaying great faith in the new novel. With the second set of novels commissioned under the ***Cat's Cradle*** banner, four books have now been contracted to continue the run. Cornell returns to write his second novel, followed by Ben Aaronovitch, Mark Gatiss and Gareth Roberts, the latter provisionally titled *The Highest Science*. Other writers have also been commissioned but no contracts have been agreed - although we can reveal that at least one is an occasional **DWM** contributor. Both **Marvel** and Virgin hope to co-ordinate stories in the comic strip and the *New Adventures*, so any development of character - or even the introduction of new characters - can be reflected in both media, rather than running into horrendous continuity clashes.

Monsters by Adrian Rigelsford and Andrew Skilleter is now scheduled for a late 1992 release, along with L'Officier's *Universal Data Bank*. Furthermore, Andrew Pixley will be one of the co-writers on a massive and definitive *Blake's 7* work, which has now been given the go-ahead.

Off the Shelf, Page 49

IN BRIEF...

It's that film again - Green Light say they are now closer than ever before to commencing work on the *Doctor Who* movie and that it will probably be recorded in America with locations abroad. However, after over four years of seeking finance they're still on the lookout but "confidence is high" and we may yet see release for *Doctor Who*'s Thirtieth Anniversary in 1993. Or not...

While we were putting the final touches to our **Winter Special: UNIT Exposed**, imagine our surprise at seeing allegations in the press that actress Janet Fielding was mixed up with spies and secret agents. Janet's former role as Tegan in *Doctor Who* received a sizeable amount of press coverage and the Doctor himself appeared on the Simon Mayo radio programme, explaining he hadn't been on TV for some time because he was running symposiums for the Israeli spy service, Mossad. Truth is sometimes *much* stranger than fiction!

Writers this issue: John Freeman, Dallas Jones, Mark Gasper, Mike Lewis and Atkinson-Broadbelt.



UNIT EXPOSED!

Marvel's UNIT Special goes on sale today, detailing both the making of the UNIT stories and, in association with *The Metropolitan*, exposing the secret organisation that has defended our planet from alien invasion. The fictional exposé, which came about during discussions with Richard Franklin and John Levene, has been expanded upon with contributions from Ben Aaronovtich and Nicholas Courtney, with memories of the UNIT years being supplied by Jon Pertwee and Katy Manning. The special also includes a Brief Encounter by Colin Baker, in which the Sixth Doctor finally meets Alaistair Gordon Lethbridge Stewart. The Special is on sale from 28th November in Britain, price £2.25 and is also available via our back issue department (UK £2.80, Overseas Surface Mail £3.50 or Air Mail, £4.40). Payments should be British Sterling or US dollar funds and sent to *Doctor Who Magazine* Back Issues Dept., Po Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for delivery. The Special includes a free poster by Richard Piers Rayner, who is also drawing our current comic strip, *Evening's Empire*.

An addition to a growing list of back issues is the *Doctor Who Magazine Tenth Anniversary Special*, released in 1989, which features interviews with Nicholas Courtney and Colin Baker, portfolio artwork by Dave Gibbons, Mick Austin, John Ridgway (this piece currently on display at the MOMI *Doctor Who* exhibition!) and Lee Sullivan and more.

UNIT REUNION?

Doctor Who Magazine, in association with Reeltime Pictures and Kit Peters Extraordinary Events, with support from BBC Enterprises, is considering a major event for mid-1992 which would also mark the production of a sequel to an original *Doctor Who* story. Although in early planning stages, the event should be offering the following attractions: participation in the sequel itself for selected attendees; the opportunity to re-live classic moments from the original story at the original location; unique souvenirs to mark the event; a limited edition print of the sequel for every attendee; a chance to meet many of the UNIT *Doctor Who* 'family'; competitive *Doctor Who* games and quizzes.

The event would be one day only and we'd like some comments from you on what you think about such an idea. Simply answer the questions below and send the form to The *Doctor Who* Reunion Survey, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. The completed forms *must* be received by 16th December 1991 and by way of a bribe to encourage your response, we have TEN copies of the new Reeltime Pictures' Sophie Aldred Myth Makers interview tape to give away to the first ten readers forms we draw from the hat. The viability of this event depends on the level of response, so please write in as soon as you can.

Delete preferences as applicable.

Would you be interested in attending the event as described? Yes/No

Would you be prepared to pay £150 to participate in the event, which, if it goes ahead, will include the chance to participate in the making of the story sequel? Yes/No

Do you normally attend *Doctor Who* conventions? Yes/No

Do you have any other suggestions for activities at such an event? (Continue on a seoarate sheet of paper if you wish).

Name.....

Address.....

.....

..... **Date of Birth**.....

All Conventions Great and Small...

Behind the scenes at Panopticon '91 and Exo-Space 2



Behind the scenes; Colin Baker, Sylvester McCoy and Jon Pertwee at Panopticon; a rare occasion indeed when three Doctors are at a British convention. Photo © Steve Wickham.

Still the best?

Panopticon '91,
The Hotel Leofric, Coventry

The *Doctor Who* Appreciation Society has been running the Panopticon convention for many years, a role now assumed by its commercial arm, Dominitemporal Services, to ensure the event's smooth running. The end result is impressive and yet I canot help but hanker for the era of more 'amateur' affairs. Now we have efficiency, but we also have an impersonal quality about an otherwise thoroughly enjoyable event. Panopticon '91 was a very professional convention; but it lacked spirit, demonstrated by the abandonment of the near-traditional opening sequence of *Doctor Who* title sequences, cheered on by the audience as they rallied in support of their favourite Doctor as he appeared. This year we were treated to a startlingly good video intro using a 'treated' Hartnell title sequence, slow motion inserts and a hair raising theme that beat any other attempt to replace the Grainer/ Derbyshire original hands down. All good so far - but what about the audience? They were stunned into silence!



James Bree: impressive opener.

The opening of the convention continued with the Keeper of the Matrix (actor James Bree) stepping out of the original BBC Police Box to answer the Lord President's (Andrew Beech) request to begin the event. Both were resplendent in their appropriate Gallifreyan Time Lord questions. Unfortunately, despite this impressive pageant, the convention then slowed dramatically with the screening of *Mindwarp* Part One. (In fact, nearly four hours of the Saturday were dedicated to the showing of episodes and the first Dalek film, which seems excessive to me, especially when an excellent Video Room was provided). However, the episode was not shown without reason, leading into the first panel of the day, dedicated to that Colin Baker story. Nabil Shaban, who played Sil, was first on stage and he kept the audience enthralled with how he became involved in the show, first writing to John Nathan-Turner insisting that he be given the role of the Doctor. JNT wrote back saying, "Nice idea..., but sorry, it wouldn't work." However the producer remembered the actor when it came to casting *Vengeance on Varos* and Shaban's name was put forward - the rest is history.

Shaban made it clear that shortsightedness amongst directors is common. For example, he finds it unlikely that he would be cast as the Mekon in the forthcoming *Dan Dare* TV series even though very little expense would be required to make him the dreaded leader of the Treens. he thinks they would see his disablement and nothing else. He was clearly distressed at the BBC's decision to 'rest' *Doctor Who*. Unmistakeably a fan of the series, Shaban could be seen in the dealers' room during the weekend trying to complete his collection of this very magazine.

In the second panel of the day, Nicola Bryant told the audience she found the image of Peri somewhat difficult to like, groaning in despair when asked about the bickering between her character and the Sixth Doctor. Originating, it appears, with Colin Baker's first story, *The Twin Dilemma*, prospective writers for the show found it a good idea and included it in every story for Season Twenty Two! Bryant was similarly disgusted at the way her excellent death scene in *Mindwarp* was undermined in Part Fourteen of *The Trial of a Time Lord*. She thought Peri would much rather have died than be married to Brian Blessed's King Yrcanos.



Nabil Shaban.

The Sixth Doctor himself, Colin Baker, arrived in a burst of camera flashes, with a return appearance from Nicola, full of enthusiasm for their latest project together, *Summoned by Shadows*. Produced by the BBC Film Club the video is strongly reminiscent of *Doctor Who* with Baker cast as The Stranger and Bryant as Miss Brown. Baker says he would like to have taken his Doctor along the same path as the Stranger; an unwilling hero, burdened by past pains and failings, and altogether a much darker character more similar to the way the Seventh Doctor developed. Commenting on the BBC's indecisiveness over the programme he described it as "nonsensical", both from a financial and potential audience point of view. He pointed out that he had only worked once for the BBC since *Doctor Who* and felt there was some lingering sense of malice toward the show from the BBC's Sixth Floor management. However, he also ardently believes the show will return.



Searching for Sil: Colin Baker

John Nathan-Turner donned his interviewer's hat for an extremely well-received Nick Courtney panel and the actor proved as interesting as always about his work for the show, citing his enduring love for the series and how important the Brigadier has been in his life.

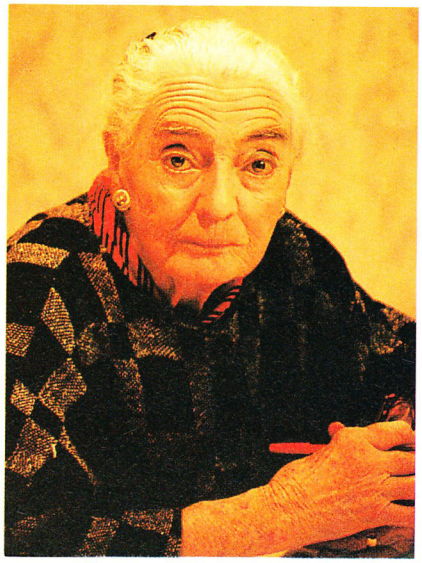
Jon Pertwee was quite ill during the Panopticon weekend, suffering from influenza. But consummate actor that he is, he carried off the whole show as if there was nothing wrong. Leaping from the Police Box onto a chair, he stood in his familiar pose, arms out-stretched and eyes wide; once again, cameras flashed

wildly. Famous for his story telling, Pertwee re-counted a tale which took place during recording of the *The Producers* film, when he was asked to play a role then being played by a temperamental Phil Silvers. When Silvers found out he was about to be sacked and replaced by Pertwee he promptly apologised. Apparently the prospect of being replaced by Jon Pertwee "scared the hell out of him", said Jon.



Jon Pertwee arrives on stage

With the recent resurgence of interest in radio, Jon - still known in many circles as Mr. Radio - has been inundated with requests to do voices for radio comedy and drama (including Superman) and was quick to prove his versatility with a vast array of funny voices, including the Postman, Spotty Man and of course Worzel Gummidge. However, he was more doubtful about future *Doctor Who*-related productions, including the Myth Makers *Return to Devil's End* production and the movie. Whilst keen to do his own Pertwee Years tape (which has already been recorded), he felt its release would be delayed until Tom Baker agreed to make one for his era.





Eileen Way: and McCoy attacks the audience!

After an enjoyable celebrity dinner and cabaret on the Saturday night, Nick Courtney returned the following day alongside Deborah Watling. Deborah seemed fascinated with Nick's ability to remember everything that had happened to him in the last twenty-five years and revealed that sometimes it had been very difficult to act in *Doctor Who* with a straight face. Independent producer Victor Pemberton, whose *Fury from the Deep* story saw Watling's departure from the show, followed the actress on stage, another guest disillusioned by the lack of decision making abilities of the BBC Sixth Floor. He sees no reason at all why the show should not come back, as long as the scripts are right.

The DWAS acheived quite a scoop by finding Eileen Way, a character actress best known to *Who* fans for her performance as the old woman of the Tribe of Gum in the show's first story and as the devious lady in the film *Dalek Invasion Earth 2150AD*. Jennie Linden, who played Barbara in that film was also on stage, with Eileen promising to recommend Panopticon to Peter Cushing for next year.

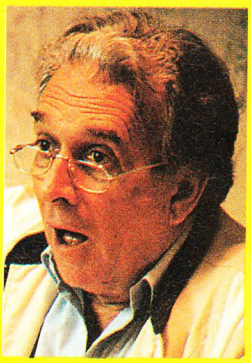
The best event of the whole weekend was the "Sylvester and Sophie Show". McCoy began solo, by frightening the audience, leaping from chair to chair and forcing questions from any unsuspecting audience and coaxed questions from them. This brought a closeness to the panel which was unusual at Panopticon. After thirty minutes of insanity Sophie appeared and together they wowed the audience with their repartee. Clearly delighted to be able to work with Sylvester again, she got as much mileage as possible from the actor's recent levels of exposure in *Having a Ball*. They were both fascinated to find out just what their characters had been up to in *Timewyrm: Genesys* and even suggested they should try it themselves! After explaining how he discovered nudity was funny, Syvester actually managed to make Sophie scream, although his methods are quite unprintable.

Panopticon '91 was, as I explained at the beginning of this piece, very smoothly run. The crew obviously worked hard, as did the guests. But in the final assessment the attendees had very little input into events beyond queuing for autographs and as a result it seemed a little regimented. Any event of such a size is bound to have such problems but despite them, Panopticon is still the biggest and the best Who convention in Britain. ◆

Review by Atkinson Broadbelt, including photographs except where indicated.

Small is beautiful...

Exo-Space 2
The Imperial Hotel, Exeter



The most overwhelming impression left by this event at the Imperial Hotel, Exeter, is one of cosiness. An informal, even intimate air of amicable bonhomie, heightened by the small size of the main hall, resulted in a much more personal ambience with the guests on stage. When Nick Courtney defended the extreme horrors of *Terror of the Autons* or Deborah Watling revealed how she came to think of Patrick Troughton as "a second dad", it is as if they were reeling off anecdotes for the sheer love of it, chatting amongst close friends. This is where Exo-Space triumphs over the larger, more impersonal conventions. The absence of a Doctor from the guest list might have been felt to a small extent, but on all other accounts this amiable event was a sure-fire winner.

For a start there were the aforementioned Courtney and Watling in fine fettle. Nick may have been able to keep a striaght face when confronted with Messrs Pertwee and Levene and Caroline John wearing eye patches during rehearsals for *Inferno*, but the sight of over one hundred fans similarly adorned finally had him surrendering his composure. Debbie displayed a splendid example of her natural affinity for the giggles, falling about helplessly at some of the more risque appendage operations of a guest Dalek. One can imagine the amount of hair-tearing performed by exasperated directors in the Troughton era. As for Terrance Dicks' account of being mistaken for Katy Manning at an American convention and accused of posing naked with a Dalek... to say the Exo-Space audience were amused would be a vast understatement.

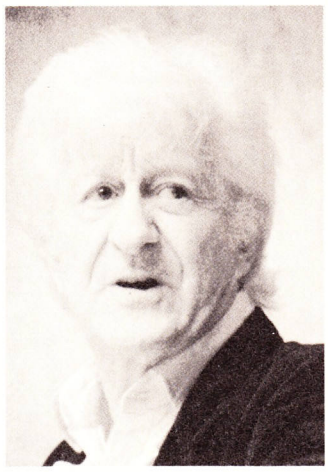
Some of the less well-established guests present over the weekend reinforced the theory that supporting actors and other unsung heroes of the programme often have more interesting and original things to say than their more celebrated colleagues. There was John Woodnutt and his priceless tale of a fully costumed Broton ordering a drink at a bar during a recording break on *Terror of the Zygons*; Stephen Thorne, Omega par excellence, describing the difficulties of visiting the lavatory equipped with Azal's talons; John Leeson remembering the public's reaction to K9 seemingly helping Tom Baker with the Times crossword; James Bree, whose heart used to sink "every time Tom Baker had a suggestion for the script." Also joining in the party were Prentis Hancock, Nigel Robinson, Paul Cornell and Dalek operator Cy Town.

Other innovative ideas presented by the organisers were informative workshops where you could attend Jermey Bentham's fascinating gothic Who slideshow, The New Adventures writers' panel or Marvel's comic art forum. A Halloween party, fireworks and an auction added to the attractions on offer. All this and a free rubber monster with your registration pack. Cancer Relief and Vranch House School for handicapped children will receive all the proceeds from the event, which was well attended and certainly bodes well for next year. Summing up the enthusiasm generated by the weekend John Woodnutt had this to say: "This all goes to show there is something very worthy at the core of *Who*, something clean and appealing." Deborah Watling was more succinct: "I loved every minute of it." It wasn't hard to understand why.

Mike Lewis ▶

BEYOND THE TARDIS

BY DOMINIC MAY



BEHIND WHO!

Who's where during the Christmas Period

Aladdin
Assembly Hall Theatre, Tunbridge Wells
(December 19th - January 11th)
Starring Jon Pertwee as Abanazar with Wayne Sleep and Dave Benson Phillips.
Box Office: (0892) 30613
Tickets: £8, £7, £6 (some concessions)
Times: 7.00 pm and 2.30 pm (Sundays 3.00 pm only)

Cinderella
Richmond Theatre, London
(December 12th - January 25th)
Starring Sylvester McCoy as Baron Hardup with Michaela Strachan, Graham Bickley (*Bread*), Buster Merryfield (*Only Fools and Horses*), Geoffrey Davies and Lesley Joseph
Box Office: (081) 940 0088
Tickets: £13, £11, £10, £8, £5 (some concessions)
Times: 7.00 pm (some 2.00 pm)

Cinderella
Southport Theatre
(December 20th - January 19th)
Starring Frazer Hines as Buttons with Glyn Owen (*Howards' Way* and *The Power of Kroll*), Diana Davies and Christie Gee
Box Office: (0704) 540404
Tickets: £7.50, £6.50, £4.50 (some concessions)
Times: 7.15 pm (some 2.30 and 5.15 pm)

Dick Whittington
Yvonne Arnaud Theatre, Guildford
(December 12th - January 4th)
Starring Bonnie Langford as Dick with Jonathan Morris (*Bread* and *Snakedance*), Richard Gibson (*'Allo 'Allo*) and Patrick Cargill (*Father Dear Father*)
Box Office: (0483) 60191
Tickets: from £13 to £6 (some concessions)
Times: 7.00 pm and 2.30 pm (some 11.00 am)

Doctors: The recent Radio 4 adaption of *The Adventures of Superman* featured a performance from the vocal talents of **Jon Pertwee.** Jon can be seen as Abanazer in *Aladdin* this Christmas (See **Behind Who**).

Someone giving pantomime a miss this year, to enable him to spend more time with his family at Christmas for a change, is **Colin Baker**, who will complete his run as Leonard in *Time and Time* Again in December. He is likely to accept a role in another play at the turn of the year.

Companions Twenty years after co-creating and acting in the extremely successful LWT series *Upstairs Downstairs* (due for a re-screening on Channel 4 soon), **Jean Marsh** (alias Sara Kingdom) along with Eileen Atkins came up with *The House of Eliott*, a £6 million 12 part series which has been part of the BBC-1 Autumn season. The series chronicles the establishment of a fashion house in the early 1920s. They are also both working on a script for a new series based on a best seller. Jean has recently been on location in Gloucestershire filming George Eliot's *Adam Bede* for the BBC alongside Susannah Harker, Patsy Kensit, James Wilby, Julia McKenzie and *The Visitation*'s **Michael Robbins**.

Bonnie Langford has had an eventful couple of months. She recorded *The Posters of Montmartre*, a series of plays by John Peacock for Radio 4. Then, at a moment's notice in the middle of August, she went on to play Audrey in the national tour of the horror musical *The Little Shop of Horrors*, before pulling out just as suddenly and causing the production to be cancelled, when Hollywood beckoned her three weeks into her stint, to record a voice over for a new cartoon series, *Secret Spring Garden*, alongside **Wendy Padbury**'s former husband, Melvyn Hayes. Bonnie, who feels now is the time to make her bid for Hollywood stardom, is set to return for panto at Christmas, followed by a song and dance concert tour in the Spring. Her spare time hobby is attempting to set a world record for the number of benefit appearances in a year.



Script Editors Season Seventeen's Douglas Adams has had a new Hitch-Hiker book, *Mostly Harmless*, published. He was also one of the judges of the recent *Radio Times* Comedy Awards.

Writers The author of both *The Terror of the Zygons* and *The Seeds of Doom* and creator of *Shoestring* and *Bergerac*, **Robert Banks Stewart**, has a new drama series in the BBC-1 new season entitled *Moon and Son*. **Barbara Clegg,** scripter of the conclusion to Season Twenty's Black Guardian Trilogy, *Enlightenment*, has written one of the plays for Radio 4's new science fiction season, *The Shape of Things to Come*. **Rona Munro**, writer of the last televised *Who* adventure, *Survival*, has won the Susan Smith Blackburn Award for the best play by a woman in Great Britain and the USA for *Bold Girls*, a run of which took place recently at the Hampstead Theatre.

WHO'S AMERICA BY MARK GASPER

With several PBS stations dropping *Doctor Who* in the face of a delayed new production start and rising costs for episodes, the **Science Fiction Channel** cable network still hopes to launch by the end of the year. In addition to *Doctor Who*, the station has also bought the rights to *The Invaders*, starring Roy Thinnes, the animated *Star Trek* and many classic Paramount science fiction films, including *Robinson Crusoe on Mars*.

Some curious speculation concerning plans for a Twenty-Seventh season of *Doctor Who* has been appearing on computer bulletin boards across America in the last month. What makes it appear plausible (even though there's nothing to support the rumour from either within the BBC or independent companies bidding for the show) is the inclusion of specific authors and episode lengths:

Adversary by Ben Aaronovitch, four episodes. This story is set on a large exploration vessel.

Viking Encounter by John Lucarotti, directed by Nicholas Mallet, four episodes. Set in 1066, leading up to the final battle of Hastings.

Time Weapon by Ian Briggs, four episodes. The Doctor and Ace arrive at the peak of hostilities between the planet Dekk and Hendra IV.

Court of Intrigue by Donald Cotton, four episodes. Set during the Crusades and recorded entirely in studio, the story is said to be the first since Timelash to feature extensive scenes of the TARDIS control room. Predominantly a comedy.

Race by Aaron Cole, four episodes. Set on contemporary Earth the Doctor and Ace try to stop the spread of an alien virus through London (hence the title of the story). The virus originates from a colony of aliens whose ship has crash-landed on Earth after a dogfight in space.

Return of the Animus by John Lucarotti, six episodes. The return of an old enemy from *The Web Planet* and the ant-like Zarbi.

The "season" falls apart on closer inspection, of course. Although Ben Aaronovitch has always been reported as wanting to write a *Star Trek*-style story, starting with Ace sitting in the command chair of a spaceship, issuing instructions to the crew, a script has never been commissioned. *Viking Encounter* echoes Lucarotti's own Viking story featuring Erik the Red (which will appear as a short story in **DWM** in the near future) but like all the other claimed stories, has no substance in reality. Still it will be interesting to see just how long this particular rumour will run - hopefully until the real thing starts transmission?

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ROLE MODELS



Image © BBC.

John Woodnutt

Earthbound, Colour, A New Doctor . . . *Spearhead From Space* marked a number of milestones in the history of *Doctor Who*. Liam Rudden spoke to actor John Woodnutt about his memories of that, and his three subsequent stories.

"When we couldn't use the studios for recording due to a strike, I remember that was met with awful horror," recalls John Woodnutt who made his *Doctor Who* debut in *Spearhead From Space* as Hibbert. "We had to travel to the BBC Engineers Training Studio in Evesham Town instead, which turned out to be a happy accident really. Moving there meant that we couldn't get access to the video cameras originally planned for that story and it all had to be shot on 16mm film instead." This change brought a superior gloss to Jon Pertwee's debut story and many people working on the show's production team have remarked on this serendipity.

Another enforced change to the filming schedule caused the wax works scenes to be shot on location in Madame Tussaud's. "We were in the Chamber of Horrors at two o'clock in the morning and I've always thought that this lent something to the scene, capturing an eeriness that would never have been possible in a studio. The spooky atmosphere of the location fed back into the actors, which sharpened our performances. That really is quite unusual because most acting goes on in your head. You have to use your imagination to blank out that big open space in front of you, with lots of people watching. All the atmosphere is usually created with lighting and scenery which is actually behind you and doesn't help particularly, other than to assist the audience to take in what is happening. But in Tussauds it worked in the actors' favour."

For most of the time Hibbert was under the influence of the Nestene Consciousness, and for John it was the first time that he had found himself required to imagine something that could never be experienced in real life. "Now most actors, when called upon to portray an extreme emotion, draw ideas from personal experiences. Death for example – well, I've never died but I have fallen asleep and I've been very ill, and I can imagine extending that feeling. However, aliens taking you over, and sucking you out of yourself, and then going back into you and manipulating you, that's another thing completely!"

In his script Robert Holmes wrote that the alien intelligence controlled its victims by a series of pulses which passed through them. John sat down with director, Derek Martinus, to discuss how this could be shown quickly and effectively. "I remember saying that it would have to come through the nape of the neck. You have to build on reality, and the reality is that we do have a nervous system that runs up into the brain, and the neck is a kind of junction box. It therefore seemed sensible that any invasion or information from an alien being would enter the body at that point. It was extraordinary how real it became during the filming, mainly due to the strange suspension of belief that has to be undergone, not only by the audience, but by the actor as well. I really did just for a moment feel it happening, a sort of controlled schizophrenia. I liked that story very much."



Under alien control in *Spearhead from Space*. Image © BBC.

WHO WAS THAT MASKED MAN?

Some seventeen stories and two years later John made his second appearance in the series, this time unrecognisable as the Draconian Emperor in *Frontier In Space*. "This was the one that I thought was distinguished by the wonderful imaginative use of costume. It was the first time I'd played a monster alien, albeit a benign one. That was enormously exciting. I remember I arrived at rehearsal on the Monday with my script, which I had read in isolation. I liked the character, and had just an hour or two to discuss with the director, Paul Bernard, how to play it.

"He suggested that the Emperor was in fact an eight foot lizard – not a person, a talking lizard. Immediately I started thinking in terms of very swift head movements, and sibilance being extended so that 's' became 'sss'. I imagine that's how a reptile might sound if it could speak. On the Friday the producer watched a run through, and on the Saturday we recorded it. Not a lot of time really for half an hour's detailed work. It was huge fun to do though, and very satisfying."

Shortly after *Frontier In Space* had been screened the news came through of the death of Roger Delgado, the original and definitive Master. John was very close to Roger and his untimely death came as a great shock. "I loved the man; we got on very well and used to visit each other regularly. He was a very great man. He had a certain – and it's not a word you hear very often – nobility about his person. There was a very funny moment when we were running for a bus (what we were doing on a bus I don't know), but as we ran Roger began to laugh. This continued after we had sat down and I asked him what was so funny. He replied, 'I was thinking of my father who was so proud a Spaniard he would miss a bus rather than run in public'. There was a bit of Roger in that, and I said to him that this in turn was the Master. 'Oh yes, of course', he said, 'he's my father.' And if you think about the Master as being very, very Spanish, then it's not at all in character for him to break into a run!

"Roger's death was a very great loss, and there's a strange coincidence about that too. I was doing the *Public Eye* at Teddington with [director] Douglas Camfield of all people, and I had an extended lunch break and wasn't needed until later that afternoon. As I was in the

area I rang Kismet, Roger's wife and asked if I could come over to say goodbye as I knew he was going to work abroad. This was on the Friday, and I went to see him. He was packing, and rather cross because his agent had made a mess of his hotel booking, but his huge warmth and courtesy came through even though he was so annoyed. I said goodbye to him and returned to my rehearsal at about three o'clock. Kismet called me on the Monday and told me the terrible news that he'd been killed."

When John returned to do his third story Tom Baker had replaced Jon Pertwee, and he had an accent to cope with. "Ah yes, the Scottish laird in *Terror of the Zygons*. I was very concerned about the accent for that one. You see as a laird I would have been sent away to Eton or suchlike to be educated. So, far from having a Scottish accent, I would most likely have spoken with quite a proper one. However, Douglas Camfield wanted a Scottish brogue, so we came up with this compromise to accommodate both. I was to be the second son of the family. The first son, who had been educated at Eton, had been killed and I'd had to take over the title. Being the second son, at a time when the family were not as wealthy as they had once been, I was educated locally. Hence the accent I finally used was Scottish but with aspirations, and pretensions to be English. In times of stress any pretence is forgotten and the broad Scots came through. Angus Lennie, a Scottish actor who played the innkeeper in that story, helped me a lot with his reassurance that the accent was indeed all right."

John's last encounter with the Doctor was again with Tom Baker, this time in *The Keeper of Traken*. "Mmm, I don't like to be negative but I didn't really enjoy that one much. A technician's car had been towed away or something so the other technicians went on strike, and it caused us great inconvenience. Tom Baker was a lot of fun though. We got on very well. I remember one night we left the studio and decided to go for some refreshments. He later decided that we should visit Soho to buy some parma ham. When we got there he bought several pounds and started eating great hunks of the stuff. He insisted that I take a liberal quantity home with me. The next morning I arrived at rehearsal feeling like hell. Tom arrived fresh as a daisy with the remains of the parma ham which he shared out amongst the rest of the cast."

John's last memory of his time on the series again concerned Tom Baker.

"I think in retrospect the great thing about Tom was the detail and integrity with which he played the part. He would never be heard to deride or look down on the show. He had immense respect for what he was doing and treated it with the same care he would a classical role such as Lear."

John Woodnutt can shortly be seen in the new series of Jeeves and Wooster, *and hopes that the BBC decide to bring back Doctor Who to the small screen in some form or another. So do we. . .*



Woodnutt returned to rule the Draconians in *Frontier in Space*. The scene above takes place in the Earth President's offices. Photo © BBC.



The Fourth Doctor attempts to escape the Zygons, led by Woodnutt as Broton. He also played the Duke of Forgill. Photo (*The Terror of the Zygons*) © BBC.

THE PERTWEE YEARS



Photo © BBC.

When Jon Pertwee took over the lead role from Patrick Troughton at the beginning of *Doctor Who*'s seventh season, the series had reached something of a crisis point. The feeling amongst the BBC hierarchy was that it was no longer justifying its place in the schedules, and cancellation was a very real possibility. Fortunately, this idea was quickly forgotten, for the simple reason that the new season proved to be an instant and very sizeable hit with viewers.

The credit for this renewed success was due largely to out-going producers Peter Bryant and Derrick Sherwin, who had decided that the series should be brought 'down to Earth', placing the Doctor in situations with which the audience could more easily identify, and which would be cheaper to realise in the studio and on location.

In plot terms, the way they achieved this change was to have the Doctor exiled to Earth by the Time Lords at the end of his second incarnation. Then, in his debut adventure, Robert Holmes' *Spearhead from Space*, the third Doctor was teamed with the UNIT organisation which Sherwin had created for the previous season's *The Invasion*, commanded by the popular returning character Brigadier Alastair Lethbridge-Stewart (Nicholas Courtney).

The four stories which made up Season Seven – *Spearhead from Space*, *Doctor Who and the Silurians*, *The Ambassadors of Death* and *Inferno* – were arguably more adult-orientated than any that had gone before, capturing something of the flavour of the BBC's classic 1950s *Quatermass* dramas. The more whimsical aspects of the series, such as the police box exterior of the TARDIS, were pushed into the background in favour of a realistic action-adventure format. Admittedly, in his frilly shirt and long, flowing cape, the new Doctor retained something of the eccentricity of his predecessors, but he was often seen working in just his shirt-sleeves or an ordinary lab coat; and the fact that his new assistant, Liz Shaw (Caroline John), was a serious-minded scientist from Cambridge – a great contrast to previous companions – was indicative of the direction in which Bryant and Sherwin wanted to take *Doctor Who*.

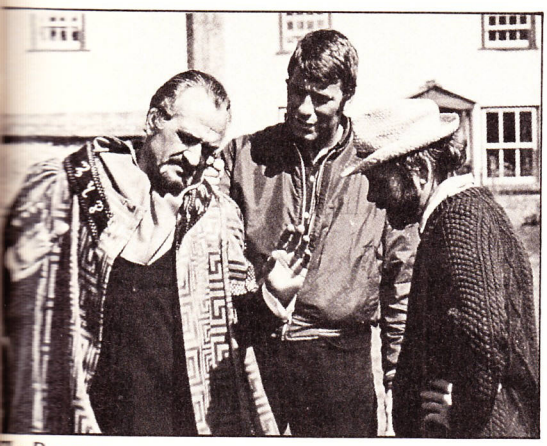
In-coming producer Barry Letts, whose influence first became fully apparent in Season Eight, felt these changes had gone rather too far. Working with script editor Terrance Dicks, he toned down the grittier elements of the new format, making the series more fantastical and humorous. In the trendy, scatterbrained character of Jo Grant, played by Katy Manning, he introduced a companion much more akin to the screamers of the past, again signalling a pulling back from the more adult style favoured by Bryant and Sherwin. He also decided that the Doctor should occasionally be allowed to leave Earth again. This was done once during Season Eight – in Malcolm Hulke's *Colony in Space* – and then increasingly frequently thereafter, culminating in the lifting of the Doctor's exile by the Time Lords in the tenth anniversary story *The Three Doctors*, written by Bob Baker and Dave Martin.

Jo Grant was not the only new character to be introduced in the first story of the season, Robert Holmes' chilling *Terror of the Autons*. Also making his entrance at this point was the Doctor's 'Moriarty', the Master, played by the incomparable Roger Delgado. Featuring in a total of eight stories, including every one of his debut season, the Master was to become one of the most memorable icons of this era of the series' history. Another new regular making his first appearance in *Terror of the Autons* was Captain Mike Yates (Richard Franklin), who would go on to form something of a 'double act' with the other continuing character from the UNIT ranks, Sergeant Benton (John Levene). Thus, while retaining the basic UNIT set-up established in Season Seven, Barry Letts and Terrance Dicks brought together what amounted to a regular ensemble of characters – the much-vaunted 'UNIT family' comprising the Doctor, Jo, the Brigadier, Yates and Benton – pitted against a formidable recurring villain in the person of the Master.

It was this team which formed the binding thread running through the whole of Seasons Eight, Nine and Ten. There were some equally good stories

set in outer space or on other planets, such as Season Nine's *The Curse of Peladon* by Brian Hayles and Season Ten's *Frontier in Space* by Malcolm Hulke; however, none of these caught the viewing public's imagination in quite the same way as the Earthbound 'UNIT family' tales, perhaps the most successful of which was the outstanding English witchcraft yarn *The Dæmons*, written by Barry Letts and Robert Sloman under the pseudonym Guy Leopold.

A later Robert Sloman story, *The Green Death*, was something of a watershed in this regard as not only did it feature one of the most memorable



The Dæmons

monsters of the Pertwee years – a pollution-bred strain of giant maggots – it also marked the end of the tenth season and with it, in effect, the break-up of the 'UNIT family'. Roger Delgado's tragic death in a car crash in Turkey had already ruled out the planned final showdown between the Doctor and the Master, and the departure of Katy Manning's Jo Grant confirmed that this was the end of a period of relative stability for the series.

Sarah Jane Smith (Elisabeth Sladen), the new regular introduced at the start of Season Eleven, was a worthy successor to Jo, and would indeed go on to become, in later years, the most popular of all the Doctor's companions. However, there was a feeling in this season that *Doctor Who* was perhaps losing its way somewhat. Take the character of the Brigadier, for example. In Season Seven he had been very well characterised as a shrewd, no-nonsense professional soldier, but as time went by it became more and more difficult to take him seriously. In Season Eleven he was further marginalised, and the final story, *Planet of the Spiders*, saw him reduced almost to the level of a buffoon. This was merely symptomatic of the increasing cosiness of the UNIT set-up, which was by this time far removed from its original conception.

The non-UNIT stories of Pertwee's final season also seemed a little lacklustre. While Robert Holmes' *The Time Warrior* did at least introduce an excellent new monster in the form of the Sontaran warrior Linx, Terry Nation's *Death to the Daleks* could never be ranked amongst the top flight of Dalek stories, and Brian Hayles' *The Monster of Peladon* was little more than a drawn-out retread of the ideas first aired in *The Curse of Peladon*.

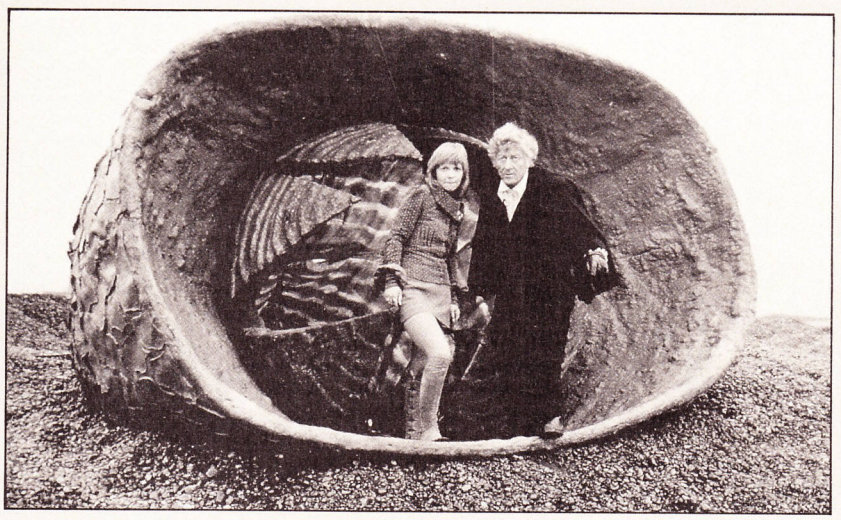
While it would be wrong to suggest that this decline was a very marked one, the format was certainly showing signs of running out of steam. Even Jon Pertwee himself seemed, at times, to be simply going through the motions. In short, a change was called for, and obviously this was recognised by producer Barry Letts and script editor Terrance Dicks as they both decided to leave the series at around this time. By his own admission, Jon Pertwee would have been prepared to stay on had he been granted a higher salary; but in the end it was perhaps best that he quit while he was ahead.

In the final analysis, the stories of the Pertwee era may not have been as radical or as challenging as some of the other Doctors', but – notwithstanding the slight downturn in Season Eleven – they were always extremely enjoyable and entertaining. This was also a period of consistently high production values and of great technological improvement, with the change from black-and-white to colour production and the consequent evolution of effects such as Colour Separation Overlay (CSO). Many memorable characters were created and new monsters introduced; and in terms of the series' mythology there were a number of important and far-reaching developments.

What's more, this was a time when *Doctor Who*'s popularity unquestionably reached one of its highest peaks, going a long way towards establishing the series as the national institution it has now become.

Today, it is pleasing to know that a new generation of fans is discovering and enjoying some of these classic stories for the first time through the medium of BBC Video, thus keeping alive the memory of an era when, as one journalist put it, the Doctor was definitely 'Harley Street'.

Stephen James Walker



CASTING CATCH

"The fact mistakes have been made in the casting of Doctor Who is no reason to shut the whole thing down", protests ex-Who producer Peter Bryant. "All it needs is for the mistakes to be rectified, and if that requires you to recast major characters then that is what you do".

Peter Bryant should know because he has been there. He cast Jon Pertwee as the Third Doctor in 1969 but the veteran comedy actor wasn't the first choice. "That was Ron Moody, who played Fagin in the film, *Oliver*, and whom I thought would be good for the part. The problem with casting a Doctor is that you have nothing whatsoever to go on – no personal attributes or qualities to look for. You have to find an actor who can really bring something of himself to the part, to make the thing work with his own personality. So I went through Spotlight, as much as a reminder as opposed to looking for new faces, and I came across two.

"Ron Moody I thought would have been marvellous so I approached him but he said no very quickly. Then I suddenly came across Jon and I started to think about him seriously, and I thought he could bring a lot to it actually because he can do funny voices, he's a good comic, he can sing, play the guitar, he's a tall, authoratitive figure, warm, friendly, and that seemed like a good base to build on. I contacted him through his agent and we had a meeting and a chat. He liked the idea, and I liked his enthusiasm. I wanted to introduce a bit more comedy into the programme at that time, which was another reason why I chose Jon, but it didn't quite work out that way, because it wasn't so very long after he joined the programme that I moved off to do *Paul Temple*.

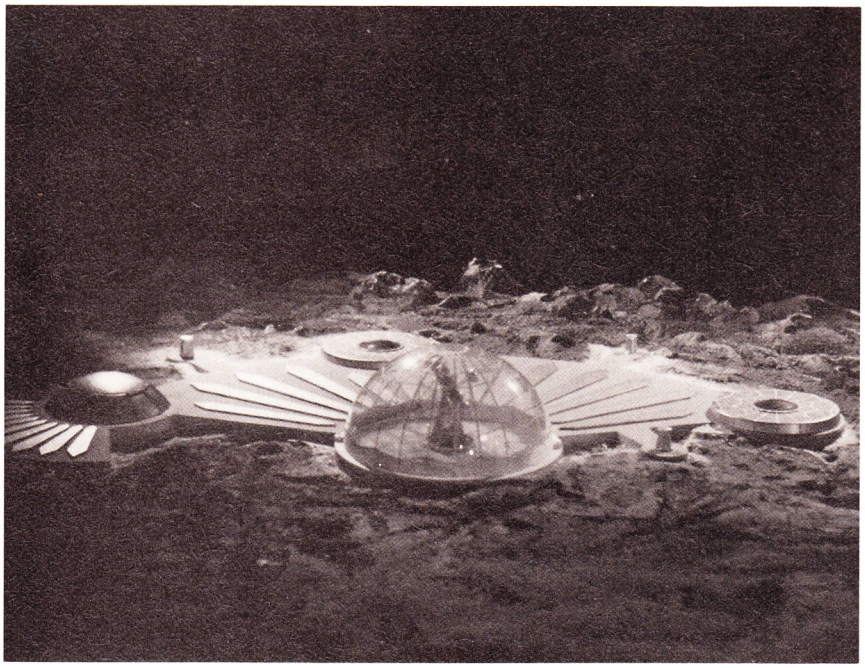
"Ronnie Marsh, who was then head of serious drama, didn't quite share my views about the comedy element and so it became a bit suppressed, but it could never entirely be, not with Jon. If I had stayed longer I would have opened that character out quite a bit more."

Peter is currently involved with an independent company which is interested in applying for the licence to produce new *Doctor Who*, so would we see a return of Jon if he was back at the helm? "Much as I love him, and even though I did cast him originally, I think now if I did it again I wouldn't bring him back. I would try to find somebody new who was at least as interesting as him."

Liam Rudden



ON SET



THE MOONBASE



"I suppose I've retired now really," concedes Morris Barry at the age of seventy-three. After over twenty-one years at the BBC and twelve years lecturing on television direction he seems relatively content to rest on his laurels.

"I started as an actor in the theatre, then I went into the Army during the war. When I came out of the army I went back to acting but I also started directing and producing. My wife suddenly said that she was going to have a baby and suggested that I find a more permanent job, so I answered an advertisement for holiday relief floor managers at the BBC. I'd been in films as an actor but I knew nothing about television. Anyway, I answered the advertisement and got the job. My wife and I were in a show which ended on a Saturday and I was at the BBC on Monday! I started off in Lime Grove – Television Centre hadn't even been built."

Morris soon scaled the careers ladder at the BBC, directing one of the seminal soap operas, *Starr And Company*, and becoming one of the establishing directors of *Z Cars*. He later went on to produce *Company* and *The Newcomers*, taking over from the late Innes Lloyd. I wondered why he chose to stay at the BBC for so long, resisting the temptation to go freelance.

"I was a staff director – it was regular money coming in and if you have a family to feed, as I did, it was security. Apart from that I thoroughly enjoyed it, although I missed acting tremendously. Television has got everything and I loved the combination of being able to direct actors artistically and also appreciate the technical side."

In 1967 he was allocated his first, and favourite, *Doctor Who* story, *The Moonbase*. On the fourth of February, exactly one week before transmission, filming began. Did the tight schedule make for a tense atmosphere?

"You had to use all the short cuts you knew. My experience with live television was very beneficial."

Patrick Troughton claimed this experience kept the show going, when, at the last minute, Morris had the set redesigned. This was partly because of an accident with the Gravitron prior to filming and partly, Troughton claimed, so he could get better camera angles.

"Patrick Troughton was an excellent actor. He was a delight to work with but he always wanted to make it jokey and I didn't. I firmly believe that I was right then and I've been right all along – *Doctor Who* has got to be dead serious. When Pat first took over as Doctor Who he wanted to be a Charlie Chaplin type with baggy trousers and a funny hat. With the co-operation of the wardrobe department we gradually slimmed down his trousers every week. He didn't notice! Then he also wanted to play a tin whistle, which I think he actually did in the show. He wanted to bring it out at every possible occasion. He used to say, 'Morris, can I play it now?' and I used to keep saying, 'Look Pat, can we just wait a bit?'

As with all the *Doctor Who* serials he directed, Morris commissioned no incidental music. *The Moonbase* made extensive use of Martin Slavin's *Space Adventure* and Erick Siday's *Musique*

◀ *Electronique* scores from the BBC library. Extracts from *Space Adventure* had previously been heard in the first Cyberman serial *The Tenth Planet* the year before.

"I don't remember there being any need for special music. I can remember taking a lot of effects from the disc in the BBC library which was marvellous. When I was a floor manager I used to work for a chap called John Jacobs, who was David Jacobs's brother. He wasn't very musically minded and would just say something like 'Get me some music.' I used to go to the grams library, get a pile of records and say 'This is what we think is good.' If you came back with just one then he'd tell you to go away and try again. I got wind of this so I used to always go and get at least six to play for him. Five of them were obviously no use at all and he'd say, 'No good, no good, no good,' until we got the last one. I'd say, 'Well there's only this one left' and of course it was the one I wanted him to choose! He'd say, 'Marvellous, yes I think we'll have that one.'

At the beginning of the production of *The Moonbase* consultations were held with Dr Kit Pedler, the co-writer of the serial and *Doctor Who's* scientific advisor.

"I was completely fresh to *Doctor Who*. I was always interested in the technical side and of course *Doctor Who* is a very technical programme. You have to appreciate the contribution of visual effects and design as well so on *Doctor Who* you really get the feeling of all these talents combining. You relied so much on other people. The Cybermen were of course invented by Kit Pedler. He was fascinating because not only was he a very good writer but he was also a doctor as well. He was a very practical man and very helpful."

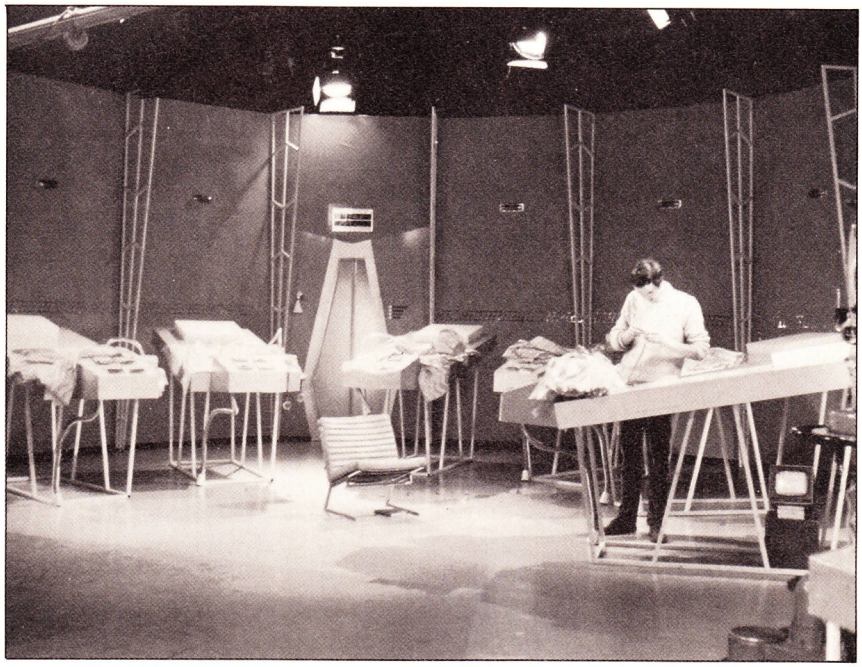
"We did quite a bit of filming at Ealing and I remember we had three sizes of TARDIS. You see if you were taking a shot of a spaceship looking down on the TARDIS you'd have to go shinning up a gantry to get to the catwalk where the electricians were reading papers or eating their sandwiches or something. Of course I'm not very good at heights but if you had the camera up there you got a much better effect in the film studio with a long shot of a smaller TARDIS. They'd probably used it before that and I think it was suggested by design.

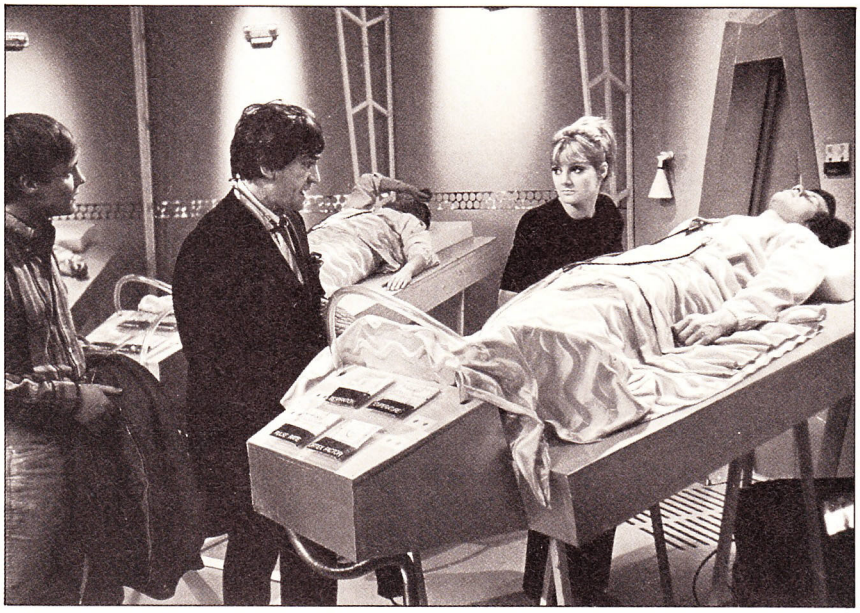
He then launched into an energetic description of the models used, the first being no taller than a piano stool. Another trick he employed had a far more traditional background.

"When you saw hundreds of Cybermen coming along that was the old pantomime bit from *Ali Baba And The Forty Thieves*. If you've only got ten thieves they have to go round four times. That was exactly the same with the Cybermen – I just got them walking round in circles for the shot of their feet. They felt like bloody fools doing it but the idea was that in close up you'd think there were loads of them. Any little trick you could think up was normally valuable."

More sophisticated deceptions came in the form of the Cybermen's 'laser cannon'; the first filmed optical effect ever seen in the series.

"I more or less said to Visual Effects, 'How can I do this?' They asked me to describe what I wanted and then I sent it to the labs. You can see from the stills that the beam was deflected and in perspective. I simply shot the assailants pointing their gun at the Moonbase and miming the kick-back as they fired. With precise briefing by me the labs did the rest. I thought they did it bloody well."





Above: a technician prepares the sick bay area for recording and below, Ben (Michael Craze), Polly (Anneke Wills) and the Doctor ponder the injured Jamie's fate. Frazer Hines had recently joined the show and putting the actor out of action for most of the story enabled only minor script changes to allow for his prescence. Photos © BBC.

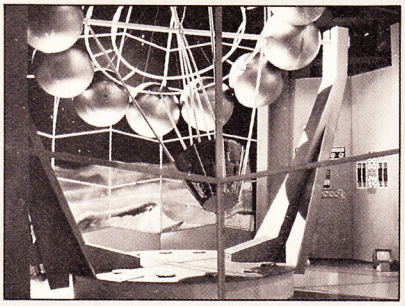
Like all *Doctor Who* productions of the day, filming for *The Moonbase* corresponded with the order in which the scenes would be screened in, episode by episode. Nowadays, as a matter of economics, filming is arranged in blocks maximising use of sets and actors in the shortest amount of time. Patrick Troughton felt filming 'out of sequence' was a hindrance.

"Well, I remember when I was producing 'Poldark' we had to work out whether it was better to do all your ballroom scenes in one go. You might think that it would be. However, you might not have the right actors available so therefore you'd have to pay them to come in and do that one scene. You have to work out what these actors cost and whether they've 'died' by that stage in the production. However I don't mind and I think Pat Troughton was dead right."

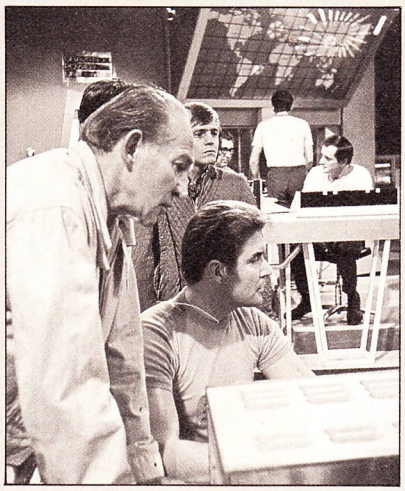
Morris Barry's career as a director continued for some time, and he went on to handle the classic *The Tomb Of The Cybermen* and *The Dominators*, before eventually becoming a drama producer. He retains fond memories of his time on *Doctor Who* and believes the show hasn't had its day yet.

"I think Sydney Newman's idea for the series was brilliant. It was very novel and I think there is still a place for science fiction, and particularly something as serious as *Doctor Who*."

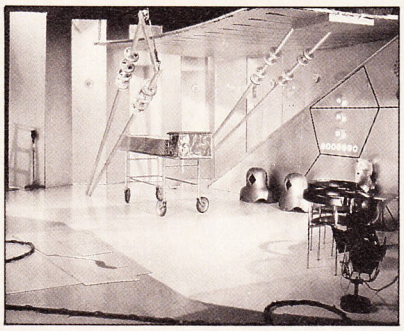
Marcus Hearn

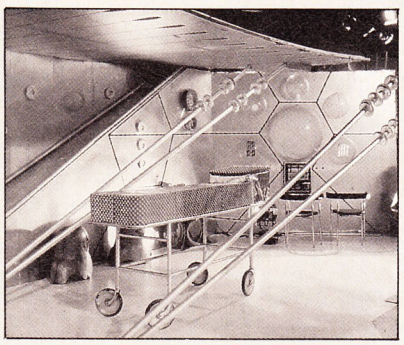


The Gravitron machine.

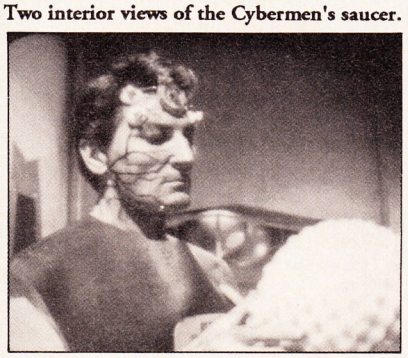


The Control Room.

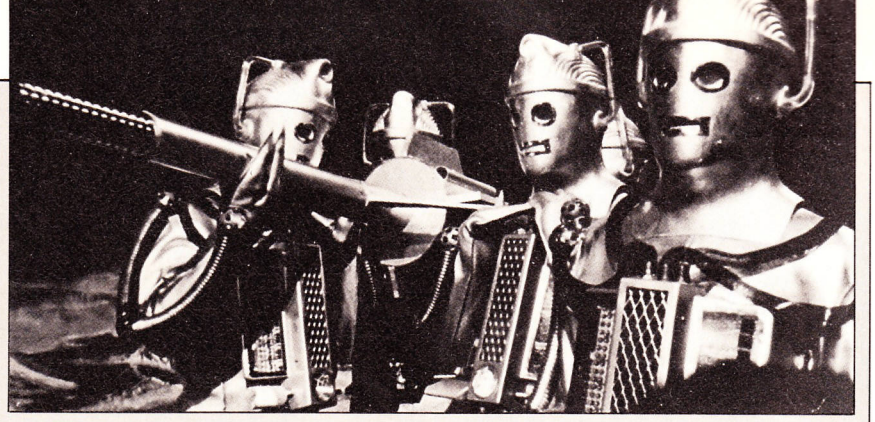




Two interior views of the Cybermen's saucer.



Under Cybermen control!



The designer of *The Moonbase* was Colin Shaw, whom I was lucky enough to work with for several years. One day I surprised Colin by showing him a picture from *The Moonbase*, the making of which he recalled vividly. Shortly before he retired, I asked Colin if he would be interested in taking part in a short interview. Colin readily agreed but suggested that we should wait until he had left the Corporation. Colin left, time went by but, regrettably, neither of us got around to contacting one another. About six months ago I heard the sad news that Colin had died suddenly from a rare nerve disorder.

The following "interview" is, in fact, my own recollection of the conversations that I had with Colin. Colin had a way of making any subject interesting, thus I have no difficulty in recalling what was said and can quite faithfully say that these are, more less, his own words.

"*The Moonbase* was the second Cyberman story, the first was designed by Peter Kindred. For *The Moonbase* the Cybermen were redesigned and made to look more metallic, though I wasn't directly involved with that.

"I remember at the start of production we all went round to the writer, Kit Pedler's house to discuss the story. There were quite a few of us, the director, costume designer and the rest and when we arrived we discovered that Kit Pedler had no furniture in his house and we all had to sit on the floor. Because Kit was a scientist he had very definite views on what a base on the moon would look like and was very keen that it should be scientifically correct.

"Because the story was set in the future, almost everything had to be built from scratch and there was hardly any money at all. I designed everything as cheaply as possible.

"There was a sort of airlock that had a curved sliding door in front of it and this had to be opened by the actor inside turning a wheel above his head. I remember that the gravitron probe thing was rather precariously balanced and at one point it fell off onto one of the actor's heads, I can't remember whose. The sliding doors never really worked properly either, they kept getting stuck half way.

"It was such a mammoth task to get the sets ready in time for recording that we had to work through half the night. When we finally finished, I was so exhausted and there was so little time left, I took one of the mattresses off its frame in the sick bay set, brought it back to my office in the scenery block and slept on it until the morning.

"In 1969, at the time of the first moon landing, there was a great deal of speculation in the papers about what the moon's surface would be made of. I didn't need to speculate of course – I knew that the moon was made of fullers earth and saw-dust because that's what I'd used to make it three years earlier. There was a part at the end of the story where all the Cybermen had to float off the moon's surface. This was done by attaching Kirby wires to the actors who played the Cybermen. The trouble with this was that the Cybermen were all played by big, seven foot tall ex-wrestlers who didn't really know how to land gently on Kirby wires. Every time they came down they would land on the edge of one of my beautiful craters and knock it flying.

"The main problem with the production was the lack of money. It was absolute rubbish really. I was later scheduled to do a story that was to be the last Dalek story but in the end I couldn't do it for some reason and Chris Thompson was given it instead."

Colin went on to be one of the BBC's most prestigious designers and worked on, amongst other things: *Tenko*, *The Voyage of the Beagle* which took him half way round the world to the Galapagos Islands, Noel Coward's *Design for Living* and *The Fools on the Hill* which chronicled the formative days of BBC Television. He was always fascinated by the following that *Doctor Who* has, and once showed me a copy of *Doctor Who: The Unfolding Text* which he confessed to me that he had bought only because his name was in it.

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Colin Shaw is missed by all of us that knew him.

John Ainsworth

WILL THE REAL UNIT...

Kevan Loosely assesses UNIT as a military force and finds it severely wanting in discipline – and haircuts!

I personally feel that *Doctor Who* works best when the alien menace or whatever the current threat happens to be is set against a convincing and therefore believable background. Without doubt, the UNIT years were a very popular period in the programme's history, so how plausible was UNIT as a military organisation?

Had UNIT (the United Nations Intelligence Task Force) really existed, the staff would have worn the same uniforms and rank badges as other units but with their own identifying insignia. In addition they would have worn blue United Nations berets. Unfortunately, in the early days of using the CSO visual effect system the 'keying' colour was blue – so each time our heroes were faced with a (literally) larger-than-life threat (in *Robot*, etc.) the tops of their heads would have vanished! Instead, for most of their time on screen UNIT personnel wore a similar coloured beret to the Special Air Service (SAS). During their first full season which also saw the introduction of the Third Doctor, UNIT staff wore a peculiar beige jump-suit. Was this perhaps an attempt to predict military fashion of the future? Whatever the case, Season Eight saw the introduction of much more realistic uniforms.



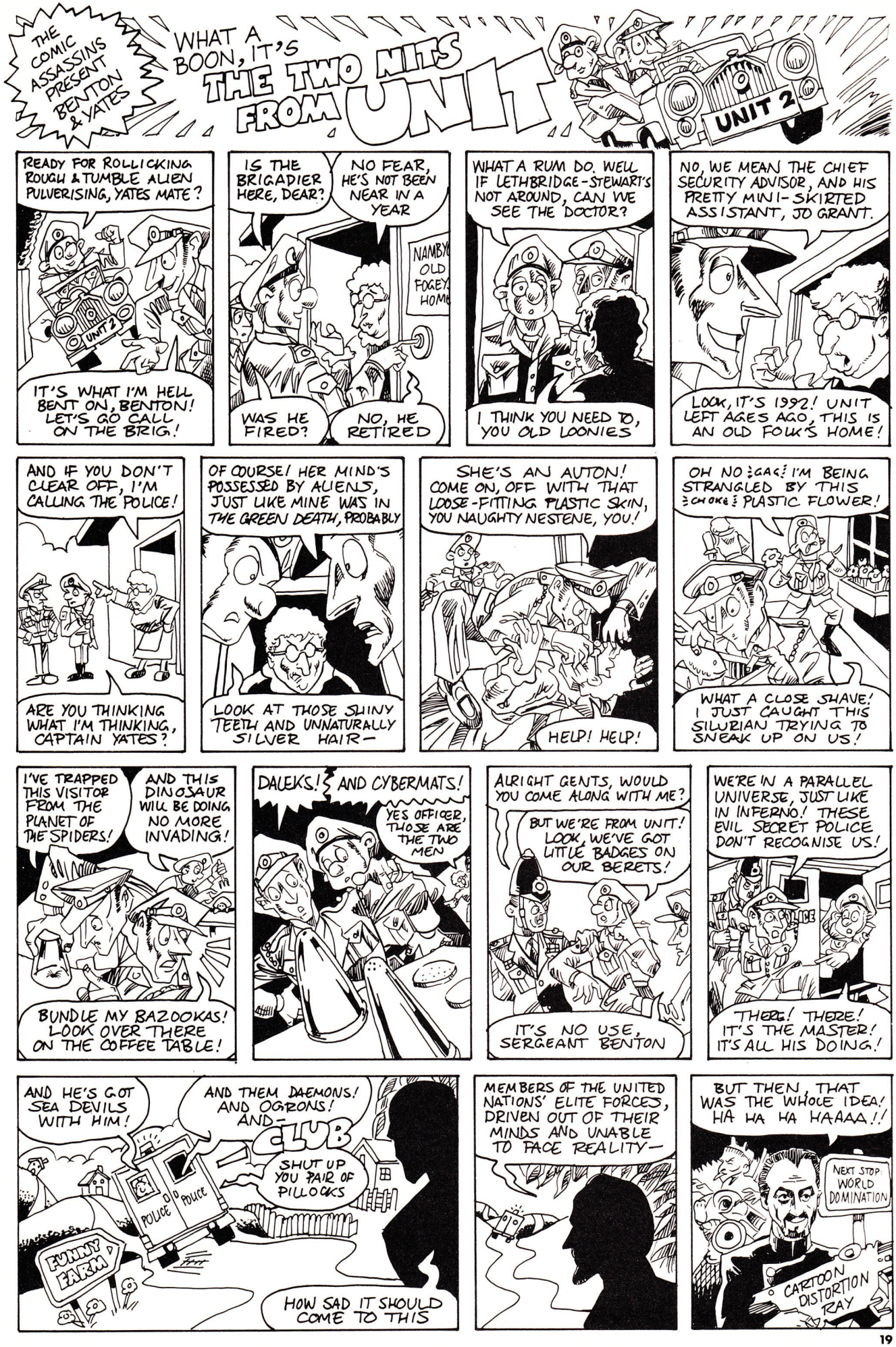
How would a real UNIT deal with *The Ambassadors of Death*, asks our correspondent? Probably according to Queens regulations...

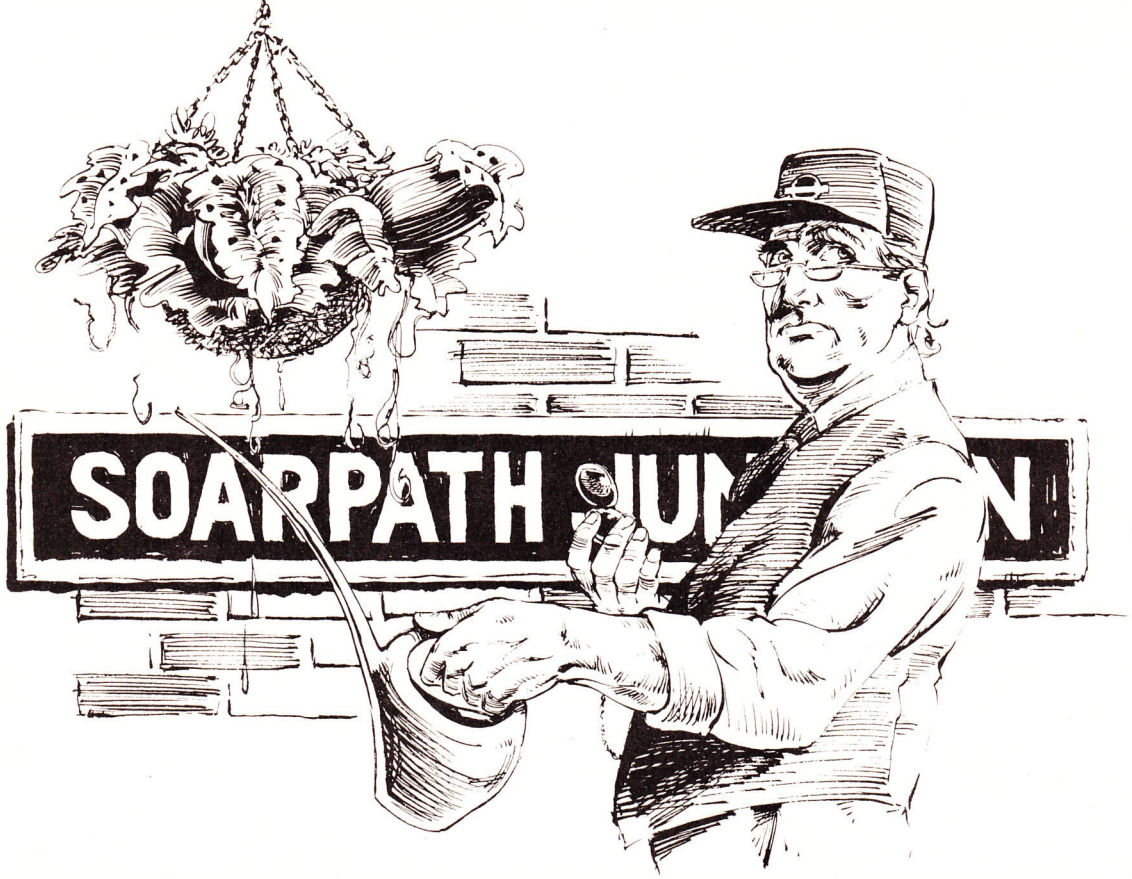
In terms of the team as televised, the popularity of Brigadier Lethbridge-Stewart meant he was always at the forefront of any UNIT story. However, such is the level of this rank in the armed forces that he would normally be at the background in any operation. The idea of a full-blown staff officer leading an over-the-top type charge against the Daleks, or whoever happened to the resident nasty of the day, is suspect to say the least! Also, with the difference in rank between a Brigadier and a Sergeant, poor old Benton would scarcely have been able to ask Lethbridge-Stewart the time of day without asking Captain Yates' permission first, let alone argue with him. Such are the peculiarities of the military hierarchy! Having said that, Benton must have been a remarkable soldier. Notwithstanding his promotion from corporal, he was then promoted directly to Warrant Officer I with the appointment of Regimental Sergeant Major, an immediate jump of three ranks. (Perhaps he was the first RSM that UNIT ever had, judging from the lengths of many of the men's haircuts!) On the subject of promotion, what *had* the poor old Brigadier done wrong? On retirement, officers of his rank normally get an honorary promotion to Major General and often a knighthood too. Perhaps (hopefully) he hasn't retired after all.

Some of the UNIT chaps also seem to be a little trigger-happy. One can't just fire on an unarmed man simply because he refuses an order to stop, which is what happened both to the Doctor himself in *Spearhead from Space* and the villainous Lupton in *Planet of the Spiders*. Indeed, had the Brigadier actually hit the fleeing Lupton in the latter story (fortunately, UNIT personnel are notoriously lousy shots) he would have quickly found himself being court-martialled for murder. Apart from several points raised about *Battlefield* in **DWM** last year (addressing female officers as "Sir" indeed!) I do not feel the new cap badge was an improvement on the old. The only military units that would use wings as part of their badge are those with a distinct airborne role, such as paratroops, the Army Air Corps or the Special Air Service. UNIT for the most part appears to be a ground force.

Finally, please can we stop any talk of UNIT driving into action in jeeps? The jeep went out of service not many years after World War Two. The vehicles used in the programme prior to *Battlefield* were Land-rovers. If all the above makes it seem as though I greatly dislike the UNIT stories, it's not true. I thoroughly enjoyed them all. I just took them with a very large pinch of salt and accepted them for what they are – good, old fashioned escapist entertainment!

Kevan Loosely is a member of the armed forces. The all-new Marvel UNIT Special *is also on sale now – catch it while you can!*


THE COMIC ASSASSINS PRESENT BENTON & YATES
WHAT A BOON, IT'S THE TWO NITS FROM UNIT
UNIT 2
READY FOR ROLLICKING ROUGH & TUMBLE ALIEN PULVERISING, YATES MATE?
IT'S WHAT I'M HELL BENT ON, BENTON! LET'S GO CALL ON THE BRIG!
IS THE BRIGADIER HERE, DEAR?
NO FEAR, HE'S NOT BEEN NEAR IN A YEAR
NAMBY OLD FOGEY'S HOME
WAS HE FIRED?
NO, HE RETIRED
WHAT A RUM DO. WELL IF LETHBRIDGE-STEWART'S NOT AROUND, CAN WE SEE THE DOCTOR?
I THINK YOU NEED TO, YOU OLD LOONIES
NO, WE MEAN THE CHIEF SECURITY ADVISOR, AND HIS PRETTY MINI-SKIRTED ASSISTANT, JO GRANT.
LOOK, IT'S 1992! UNIT LEFT AGES AGO, THIS IS AN OLD FOLK'S HOME!
AND IF YOU DON'T CLEAR OFF, I'M CALLING THE POLICE!
ARE YOU THINKING WHAT I'M THINKING, CAPTAIN YATES?
OF COURSE! HER MIND'S POSSESSED BY ALIENS, JUST LIKE MINE WAS IN THE GREEN DEATH, PROBABLY
LOOK AT THOSE SHINY TEETH AND UNNATURALLY SILVER HAIR—
SHE'S AN AUTON! COME ON, OFF WITH THAT LOOSE-FITTING PLASTIC SKIN, YOU NAUGHTY NESTENE, YOU!
HELP! HELP!
OH NO! GAG! I'M BEING STRANGLED BY THIS CHOKE! PLASTIC FLOWER!
WHAT A CLOSE SHAVE! I JUST CAUGHT THIS SILURIAN TRYING TO SNEAK UP ON US!
I'VE TRAPPED THIS VISITOR FROM THE PLANET OF THE SPIDERS!
AND THIS DINOSAUR WILL BE DOING NO MORE INVADING!
BUNDLE MY BAZOOKAS! LOOK OVER THERE ON THE COFFEE TABLE!
DALEKS! AND CYBERMATS!
YES OFFICER, THOSE ARE THE TWO MEN
ALRIGHT GENTS, WOULD YOU COME ALONG WITH ME?
BUT WE'RE FROM UNIT! LOOK, WE'VE GOT LITTLE BADGES ON OUR BERETS!
IT'S NO USE, SERGEANT BENTON
WE'RE IN A PARALLEL UNIVERSE, JUST LIKE IN INFERNO! THESE EVIL SECRET POLICE DON'T RECOGNISE US!
THERE! THERE! IT'S THE MASTER! IT'S ALL HIS DOING!
AND HE'S GOT SEA DEVILS WITH HIM!
AND THEM DAEMONS! AND OGRONS! AND—
CLUB
SHUT UP YOU PAIR OF PILLOCKS
POLICE
POLICE
FUNNY FARM
HOW SAD IT SHOULD COME TO THIS
MEMBERS OF THE UNITED NATIONS' ELITE FORCES, DRIVEN OUT OF THEIR MINDS AND UNABLE TO FACE REALITY—
BUT THEN, THAT WAS THE WHOLE IDEA! HA HA HA HAAAA!!
NEXT STOP: WORLD DOMINATION
CARTOON DISTORTION RAY
KEV F SUTHERLAND 91



HELIOTROPE BOUQUET

In the crisp, early morning, Haydnn, the station master, finished his mug of tea, straightened his cap, brushed any lurking toast crumbs from the front of his regulation blue waistcoat and walked out onto the platform to do his rounds. He filled his green watering can from the standpipe and fed the bright flowers in the hanging baskets under the platform awning, then, while the excess water pattered out onto the concrete underneath, he took a duster from his pocket and buffed the enamel of the black and white station sign. The sign was his pride and joy. It said 'Soarpath Junction' in three inch high, bas-relief capitals. Stepping back from the sign, Haydnn checked the hour with his brass fob-watch. There was no getting away from it. The Downline Express was late. Two months late.

Nursing the knot of frustration that only those people who live by the pattern of a timetable can ever know, Haydnn looked out from the end of the platform across the glimmering glass ocean and watched the blazing sun rise and slowly hide the three moons from sight.

Looking-glass is a vitreous, desert world on the trailing edge of the disputed Partition Sector. Blessed with a thin atmosphere, it supports a single travel junction called Soarpath, manned by one permanent administrator. Every six months, it forms the end-of-line return point for a packet clipper out of the Davian Systems, and every month it gets a visit from the regular express ship coming down the line from Vega and the Homeward Core. Locally, to the few regulars who make the route, it is a point of passing interest thanks to the painstaking obsession of the Junction Master Haydnn, who has this thing about the Old Earth Railways. No one, not even Haydnn, has ever really been able to explain the enthusiasm, but the long and the short of it is that Soarpath makes a refreshing change to the automatic, galvanised and impersonal junction stations to be found on any other world on the line. People smile and ask questions when they first arrive. They pose for snapshots with Haydnn by the station nameplate, and buy souvenir timetables from the booth on the platform. Then they tend to lose interest and hope for the swift arrival of the next clipper upline to Davia or downline to Vega to escape from the disconcerting eccentricity brought on (they confide to each other, *sotto voce*) by such prolonged isolation. No one had ever been forced to wait more than a week at Soarpath.

Sym Costain, Misha Devlin and the sullen man named Goff had been there six weeks, and Haydnn, sensing their mounting frustration, had found their extended stay increasingly difficult to bear.

Costain was a delivery pilot, hired by some rich type on Nyvann to bring his yacht back down the line from Davia so that he could winter aboard it in the Plaides. The yacht, currently gracing the Soarpath landing field, was a beautiful thing, a long-hulled STL sunjammer from the specialist yards on Sark by the name of Heliotrope Bouquet II. The upper classes seemed to go in for these things more and more, Haydnn reckoned, the delicate square-rigged solar sails lending obvious romantic allure to a vacation cruise. But they were slow as heck, compared to a fusion liner, and that's how men like Costain earned their bread and butter, doing the tedious job of drifting these things down the line to the next exotic port of call that the owner fancied. The owner would take an express clipper down to join the yacht, holiday in the beauty spot of his choice, and then zip back to work in under a month.

The Heliotrope needed a basic crew of two, and Costain's hired help was meant to be on the next clipper. Until that arrived, he was stuck on Soarpath with the sunjammer, cursing lost time and potential loss of earnings if he missed the rendezvous with the vacationing owner at Fifth Sister.

Misha, the pale young woman with a mane of red curls, was a semiotics consultant out of Vega, returning Homeward after a Sabbatical at the Dialect Centre on Davia. She was now very overdue at the communications Supernational that employed her, and Haydnn could see she was anxious to get home before they dismissed her for lateness and filled her position.

What motivated Goff was a mystery to Haydnn. Goff had come in from an undisclosed location in the Davians and was clearly keen to be off to an equally private destination down the line. He was built like a marine and carried several ominous tamper-proof cases amongst his luggage. Haydnn imagined he was an agent doing covert

work for Central and hoped that was all he was. He made the Junction Master feel uneasy.

Haydnn felt uneasier still when he found the three of them in the reception area when he walked in off the platform. Goff looked at Haydnn with sharp, blue eyes and asked simply "Anything?"

Hadynn smiled apologetically and replied "I'm afraid not. I really can't explain it. I'm sure it'll be here soon. In all my time here, I've never –"

Goff cut him off. "What concerns me ... all of us, actually ... is that there's not even been a word of explanation on the meson link. We can't wait any longer."

"What do you mean?" asked Haydnn, feeling his guts knit in anxiety again.

Costain, the weathered pilot, his clothes shabby and well-worn next to Goff's pressed suit, leaned forward. "He means we're leaving. I just can't wait for my crewmate any longer – I'll lose all my bonuses if I do. I've talked it over with Mister Goff and Miss Devlin, and they've agreed to come aboard the Heliotrope and help me crew it out of here in exchange for a ride to Vega."

"Is that really wise?" asked Haydnn. "I mean, a sunjammer is a difficult boat to handle. Wouldn't it be better to wait just a little longer?" He directed this last question to the pale, dark-eyed young woman.

"I'm in danger of losing my job," she replied directly. "Besides, I have some experience of solar sailing. It is not an ideal solution, but it's the best I'm going to get."

Haydnn began to form further objections, mental images of disintegrating timetables and seat cancellations filling his head. But they were on their feet, and gathering up their already packed bags.

"Goodbye, Mister Haydnn," said Goff, turning to face the despairing Station Master as the trio walked out onto the platform. "I hope you get the problem solved satisfactorily." Haydnn didn't bother to watch as the Heliotrope left the landing field and soared up into the bright morning. He made himself another cup of tea and sat, dejected, in the waiting room for more than an hour.

When the door swung open, he roused from a doze and clambered to his feet in surprise, imagining they'd reconsidered and come back after all to the safety and dependability of Soarpath Junction.

He looked up into the sculptured, emotionless face of the Cyberman that towered over him, and noticed with astonishing clarity the way the sun glinted off the other silver figures outside on the platform. He thought for a moment of asking if they wanted him to pose next to them by the station name plate, but the idea dwindled away as he looked up into the black orbs of the Cyberman's eyes. As a blister of bright, green light left the end of the Cyberman's plasma weapon and travelled towards him with remarkable, dreamlike slowness, he finally realised why the Downline Express was overdue.

Sunshine drove them on.

The Heliotrope rose like a bird out of the cream mist of Looking-glass's atmosphere on impellers until it was free of the gravity well. Then nacelles along the sides of its sleek shape slid silently open and chrome power servos hauled on kilometre long flex-alloy hawsers and lifted the glorious main sheets and spinnaker of the solar array into position above the long hull. The sails filled with light.

Misha judged the tautness of the trailing line and turned to give a thumbs up to Costain, just visible through the lighted window of the bridge dome. Starlight flickered past her in bow-waves, creasing the face of the starfield. Slower than light, she thought, faster than walking. She slid down, past the automatically-adjusting winches, onto the deck, and walked back to the bridge. She passed through air-lock procedures with practised confidence and entered the bridge-chamber, pulling off the helmet of her EVA suit and shaking her long hair out of its temporary confinement. Costain sat in an upholstered swivel chair at the helm position. The wheel clicked round by itself, under the control of the auto-nav. Costain busied himself over a holo-display of local system charts.

"You know your way round," he commented approvingly as she sat down on the end of the semi-circular couch, sipping a beaker of water from the refreshment dispenser.

"My Uncle Ralos had a jammer, one of the Sark Sunshine boats. Smaller than this. I holidayed abroad a couple of times."

Costain was about to comment further, but they were interrupted as Goff emerged from the swing-doors of the cabin, his face set in a stern glower.

"Soarpath Junction isn't responding," he told them. "I radioed down the standard 'off and safe' call, but I got nothing."

"Haydnn's probably mourning our loss. He didn't seem too chuffed about our exit," Costain replied.

"Then he should do something about the service," snapped Goff, turning to gaze out over the starlight



wake. There was a long pause. "Look," said Goff quietly, pointing up and to starboard, to the vicinity of a moon that they would soon be bypassing. "Look at that."

Costain frowned. "Meteorite break up?" he suggested.

"Not according to this." Goff had moved to the tactical display at the side of the helm position. Costain joined him, and his low curse made Misha stand and move to them in concern. "Firefight," said Goff, stonily.

"Nah," said Costain, leaning against the oak and brass wheel, "there's got to be some other explanation for those readings."

"Believe it," answered Goff. "I know these things. You don't get energy readings on that scale unless there's an almighty void-fight going on. I. . .Holy –"

Misha and Costain looked up at his exclamation and winced for a brief moment at the fury of the new sun that bloomed by the distant moon, until the glare-shields cut in automatically in the Heliotrope's ports and reduced the fire-blossom to a pinprick.

"And what was that, if not a fusion craft superheating in the upper atmosphere?" Goff asked.

"Moondog," muttered Costain, clearly not even believing it himself.

"Goff's right," replied Misha, "that was a ship powerplant melting down. That is a firefight."

"Course, and you know what a boat going nova looks like, right?" Costain jibed.

"Three years as an interpreter in the Draconian Disputes. I know a death-bloom when I see it." Misha sneered up at the Skipper.

"Costain, we've got incoming debris on –" Goff's warning was cut off by a deck-shuddering thump. In the last few seconds, Misha had seen a glowing, spun-out fragment of the distant starburst flutter towards them and disappear beneath the waist of the sunjammer. It hadn't missed them.

Costain looked crossly at his tell-tale display by the wheel. "We've been holed," he said ominously. "No drastic damage, but we've taken something on board I'd rather not go the whole way to Vega with."

Goff patted his shoulder. "Don't worry about it," he said, taking off his jacket. Beneath the quality serge was a linen shirt adorned with a black leather shoulder holster. He drew a long-barrelled recoilless automatic from its kid-skin cradle. "I'll check below. Relax. This is a big calibre baby packing depleted uranium cutters in a liquid teflon hydrostatic. If we've taken on board anything unfriendly, this is the big goodbye." He disappeared down the hatchway.

"What do you know about Goff?" asked Misha quietly.

"Nothing," replied Costain. "All this time cooped up in a train-spotter's paradise together and I couldn't even tell you his Christian name."

Misha was about to answer when the whole world, or at least the black, unfathomable space around them, burst into light.

In a matter of seconds, they had run into the edge of the firefight Goff had predicted.

The scale, scope and speed of the massive battle was overwhelming. Thousands of glittering, flashing dots swirled and tumbled against the penumbra of the massive moon. As they gazed, open-mouthed, two dazzling tracks of stray plasma blast raked over the deck of the Heliotrope in front of them, wide of their intended mark. One glanced off the bow rail and boiled a metre stretch of it away.

Costain leapt out of his horrified trance. "I'm going to manual! We've got to take evasive action and put some distance between us and this nightmare. It's a goddam fleet engagement."

"No, it isn't," replied Misha, staring up into the blinding flashing chaos. "They're too small for fighter craft . . ." Her voice tailed off as glittering silver figures cut in over the Heliotrope's bow, spitting blue pearls of plasma energy at the polished, drum-like enemy that scudded before them.

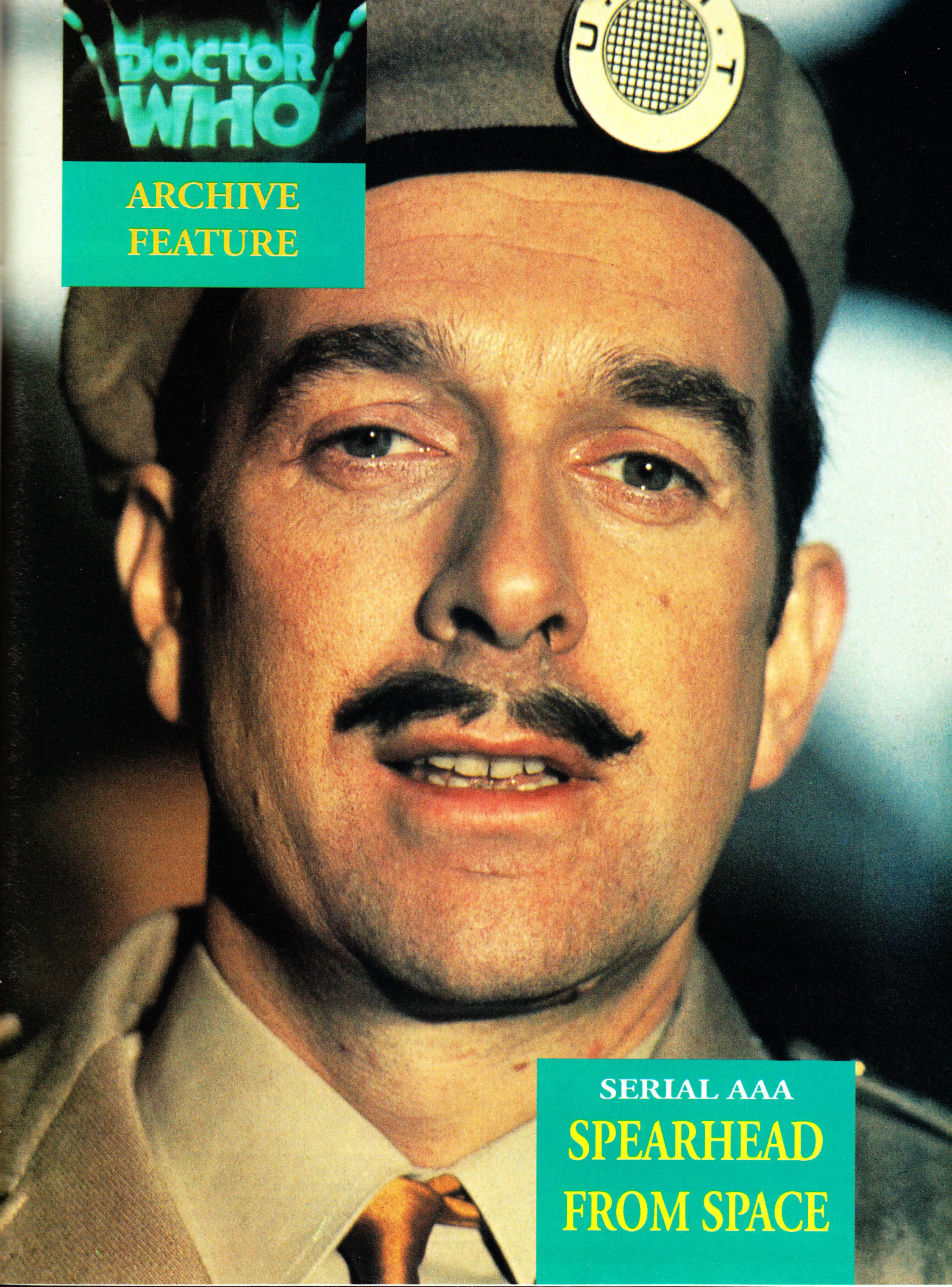
Cyberman elite infantry with back-mounted zero-g attitude thrusters closed in the hellish fury and poured a rain of superheated destruction at the dull, polycarbide armour of the Dalek warriors who, swinging in on their space manoeuvre cradles, blasted back a web of lethal maser energy from their gunsticks. Misha watched the swirling devastation, the unstoppable fury. She saw a Cyberman explode in a whelter of blazing gases and glittering metal shards and spin off sunwards, headless and limbless, its body cavity a ruptured wreck. She saw a Dalek burst apart under sustained fire, globules of internal fluid hanging in the debris trail with the fragments of body casing.

"Get us out of here." Misha told Costain simply.

"I'll do my best," replied the Skipper.

Two of mankind's worst nightmares had met and were staging a dreadful, personal armageddon with the Heliotrope caught at the fiery centre.




DOCTOR WHO
ARCHIVE FEATURE
SERIAL AAA
SPEARHEAD FROM SPACE









Left: Captain Munro (John Breslin) confers with Doctor Henderson (Tony Webb) at Ashbridge Cottage Hospital. Above: the UNIT tracking station detect the meteorite fall; the Doctor arrives on Earth in his latest regeneration; and Channing (Hugh Burden) awaits instructions.
All Photos and images © BBC.

EPISODE 1 (drn: 23′38″)

The TARDIS materialises in woodlands near Epping during a shower of about fifty strange meteorites detected by UNIT. As the newly regenerated Doctor collapses on leaving the ship, a poacher finds a glowing sphere has fallen from the sky.

UNIT's Brigadier Lethbridge-Stewart recruits the aid of Elizabeth Shaw, a Cambridge scientist whom he hopes will help solve the riddle of the second shower of meteorites to land in the area in six months. Liz is sceptical about the Brigadier's theories of alien influences, but then Captain Munro calls from the Ashbridge Cottage Hospital. He reports that UNIT troops searching for the meteorites have instead found an unconscious man by a police box. The Brigadier at once visits the hospital, but is dismayed to find that the man in the hospital bed is not the Doctor he knows. The patient claims otherwise, and a confused Brigadier places an armed guard on the TARDIS.

A group of reporters curious about UNIT's activities are present at the hospital, and one called Wagstaffe voices the suspicion that the strange patient has found a meteorite. This is overheard by a gaunt man with staring eyes. As Doctor Henderson continues to examine a patient who does not appear to be human, he is attacked by two hospital orderlies who, with the help of the gaunt man, try to kidnap the Doctor in an ambulance. The Doctor slips away in a wheelchair and makes for the TARDIS, whilst the kidnappers escape from Munro and his men. The Doctor reaches his ship only to be shot by the UNIT sentry on guard there. . .

EPISODE 2 (drn: 24′21″)

The Doctor places himself in a coma to heal his wounds when returned to the hospital, and the Brigadier has the TARDIS taken to UNIT's headquarters. The Doctor later recovers and, stealing clothes and a car, traces his craft to UNIT where he agrees to work with Liz in return for the key to the TARDIS, held by Lethbridge-Stewart. He soon deduces that the manufactured meteorites were hollow, and all have been collected by somebody.

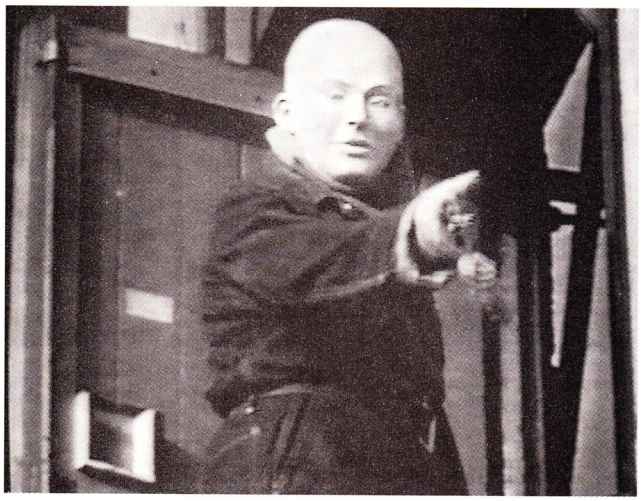
John Ransome returns from a business trip to America to find that Auto Plastics, the dolls factory owned by his partner George Hibbert has changed greatly. Hibbert seems to be

under the control of the gaunt man from the hospital, his new partner Channing, and promptly dismisses Ransome. It is Channing who has Autons, rough plastic humanoid dummies, searching the woods for the pulsating energy units. One is being held in a shielded trunk by the poacher, Sam Seeley, at his cottage. Another is being driven to UNIT's labs by Corporal Forbes when an Auton causes the Land-rover to crash and steals the meteorite.

Ransome breaks into the factory as Major General Scobie, UNIT's liaison with the army, is leaving after being measured for a wax replica at Madame Tussauds. Inside his old workshop, now a Security Sector, Ransome finds a tank-like container and is stalked by an Auton. . .

EPISODE 3 (drn: 24'16")

The Auton's hand falls away to reveal an energy gun, and Ransome narrowly escapes from Auto Plastics compound to be found by a UNIT patrol in the woods. Channing despatches an Auton to hunt and kill him.



An Auton fires on the fleeing Ransome.

The Doctor tricks Liz into getting the TARDIS key for him, but his craft refuses to dematerialise. He realises that the Time Lords have changed its dematerialisation code to exile him on Earth. The Brigadier learns from Munro that Seeley has come forward, seeking a reward for the meteorite he has. UNIT visits Seeley's cottage where an Auton has attacked Meg Seeley to try and gain the sphere, but flees without its goal. By the time they return to UNIT mobile HQ, another Auton has entered the tent and blasted Ransome to nothingness.



Channing observes the Brigadier.

With Ransome missing, the Brigadier and Doctor visit Auto Plastics to check his bizarre story, and catch a glimpse of Channing – the Doctor's kidnapper. Returning to UNIT headquarters, the Brigadier calls Scobie to get authority to raid Auto Plastics. After Scobie rings off, the Major General answers his front door to be confronted by his Auton replica. . .

EPISODE 4 (drn: 24'38")

'Scobie' stops the Brigadier's planned raid, and on learning about the replicas at Tussauds, the Doctor and Liz pay a visit. There they realise that amongst the Auton replicas of politicians and ministers is the real Scobie in deep hypnosis. Meanwhile 'Scobie' visits UNIT headquarters and orders Munro to hand the meteorite found by Seeley over to him. This is taken to the factory, where Channing places its energy in the environment tank.

At Tussauds, the Doctor and Liz see Channing activate the replicas, and attempt to persuade Hibbert to break free from his partner's mental domination. Working through the night at UNIT HQ, the Doctor and Liz design a machine which should defeat the Autons. By dawn, Auton shop window dummies across the country are coming to life and blasting down the population. The Brigadier is without army troops, but decides to attack the factory with his own men.

At Auto Plastics, Hibbert breaks Channing's spell and attacks the tank in which is growing a collective alien being, the Nestenes, who aim to colonise Earth. Channing has an Auton kill him as UNIT arrive. The Doctor uses his machine to cause 'Scobie' to collapse when the replica confronts the Brigadier. As a battle rages between UNIT and army troops against the Autons, the Doctor and Liz penetrate the Security Sector as Channing unleashes the tentacled Nestene from the tank. The Doctor uses the ECT machine again, and the creature is destroyed. The Autons collapse and the invasion is averted. Channing is revealed to have been an Auton himself.

The Doctor agrees to work with Liz at UNIT to repair the TARDIS, going under the name of "Doctor John Smith".



The final confrontation at Auto Plastics...



...with the Doctor attacked by a Nestene!



Radio Times publicity shot introducing the new Doctor.

Fact file

The possibility of revamping *Doctor Who* as an Earthbound adventure series involving the UNIT organisation had arisen as early as November 1968, inspired in part by the success and effectiveness of serials such as *The Web of Fear* from the previous season, and *The Invasion* which was then being transmitted. Suspecting that the concept might be taken up to lower the costs of more outlandish SF stories now the fantasy boom of the Sixties was almost over, script editor Terrance Dicks discussed the exile format with Robert Holmes, a new writer to the show who had rapidly provided two serials at short notice. Derrick Sherwin, who had recently left as script editor to prepare to take over as producer in spring 1969 with *The War Games,* also liked the format of UNIT which he had developed from Kit Pedler's storyline and had tentatively approached Nicholas Courtney with a view to recreating his guest role as Brigadier Lethbridge-Stewart on a regular basis. Courtney, knowing steady work when he saw it, agreed. It was decided that the Brigadier alone would carry on as a UNIT regular, since Sherwin did not want to see the format over-cluttered.

By the following February, Patrick Troughton announced his intention to leave the series at the end of the season. Frazer Hines and Wendy Padbury also elected to depart, thus allowing the production team a clean sweep to alter the show as they wanted. However, the show's ratings were flagging considerably, and although by May 1969 Dicks had Holmes on standby to write the debut story of the new Doctor when he was cast, there was some talk of letting *Doctor Who* finish. BBC could then adopt a new fantasy series when the channel changed over to colour transmissions in November 1969. Several ideas were considered as replacements, including adaptations of Jules Verne's scientific romances, re-makes of Nigel Kneale's Quatermass serials and a new series about a scientific investigator at the turn of the century created by Terry Nation (which later emerged as a 1972 pilot for an unmade series in *Drama Playhouse* called *The Incredible Robert Baldick: Never Come Night*).

The decision to continue *Doctor Who* was taken, despite the low ratings that *The War Games* was bringing in against *Land of the Giants* and *Tarzan* on ITV. However, there would be a series of changes to the programme, and not just in terms of colour production and lead actor. It had been recognised for years that the production schedule of the series was very tight and demanding on the regular actors. From the sixth recording block onwards (i.e. *The Invasion* to *The War Games,*) the practice of once a week recording had been modified to give a one week gap before the first episode of each new serial. This week was allocated for the shooting on location and at Ealing of all filmed material for the new serial.

With the seventh recording block the gap between recording of serials would be increased to allow more filming, and also with editing of videotape becoming increasingly easy, more flexibility would be offered on taping days to group together scenes in one set and record inserts for other episodes. The most significant change though was that the new season would only be twenty-five episodes long instead of about forty and the start of transmission would be dropped back to the first week of January 1970 instead of the Autumn 1969 season, production on the first serial starting in September. When *The War Games* came to an end, a new American film series called *Star Trek* was placed in the 5.15pm Saturday teatime slot in which it ran up to Christmas.

There was no regeneration sequence to link the new story to as with *The Power of the Daleks* since the last sequence of *The War Games* had been shot on film at Ealing Studios during the first week of April 1969, before the new Doctor had been cast. On June 17th 1969, four days after *The War Games* Episode Ten was recorded and four days before its transmission, the comedy actor Jon Pertwee was announced to the press as being the Doctor's face from the end of the year.

Out-going producer Peter Bryant was looking for a more light-hearted approach to the show, whilst his successor Derrick Sherwin was determined to bring the series back down to Earth. Sherwin sought something akin to Nigel Kneale's BBC serials of the 1950s about Professor Bernard Quatermass, which would also hopefully lower the series' budget by setting everything on a recognisable Earth of the late twentieth century.

As an image for the new Doctor, Bryant had originally struck upon the character of Fagin as depicted in Lionel Bart's musical *Oliver!* and accordingly approached the actor concerned, Ron Moody, with the offer of replacing Patrick Troughton. Moody declined, and Peter Bryant suddenly found himself being contacted by one of the other actors on his short list, Jon Pertwee. Pertwee was a very appealing candidate because of his versatility. He looked good, could sing, dance, play the guitar, and was very funny. He had initially sprung to the attention of Bryant as the aging Sheriff Albert Earp in the 1965 comedy film *Carry on Cowboy.* In later years, Bryant was to bemoan the fact that Pertwee tackled the series as straight acting since he had originally envisaged far more humour, but nevertheless admired the impressive and authoritative persona he conveyed. However, Peter Bryant was already leaving *Doctor Who* to take over from Alan Bromly and revamp *Paul Temple's* second season and left development of the series style more to Derrick Sherwin. Sherwin too soon departed for *Paul Temple* and co-produce the second season with Bryant for transmission in April 1970. He was also busy at the time with a television play of his own, and was to leave most of the work on *Spearhead from Space* to his director after the initial problems that were to raise their heads. Despite officially having left *Doctor Who,* Peter Bryant was still present for some of the shooting on Pertwee's debut story.

A NEW DOCTOR

Born on July 7th 1919, Jon Pertwee hailed from a theatrical career with his father being the celebrated playwright Roland Pertwee. By 1969 his work in the performing world had included vaudeville, the circus, cabaret, radio, film and television. His private life cast him as a daredevil, racing cars and boats as well as water-skiing and skin-diving. Thrown out of RADA, he joined the Arts League of Service Travelling Theatre for a tour before work on an ice show and then in Rep on Jersey. He served in the Royal Navy during World War II on board *HMS Hood* until it sank, and then met the radio comedian Eric Barker whilst at the admiralty, who led him into the field of radio comedy. On the radio he demonstrated his genius for comic voices in many shows, firstly with Barker on *Waterlogged Spa,* and then on *Worker's Playtime.* After a failure with his own radio comedy series *Pertwee's Progress,* he reached a pinnacle of success as CPO Pertwee, Commander Weatherby and other bizarre characters in the long running comedy *The Navy Lark* which began in 1950. At the same time he was branching out on stage with comedies such as *A Funny Thing Happened on the Way to the Forum* and *There's a Girl in My Soup.*

Jon Pertwee's career on television had been varied, to say the least. He had hosted light entertainment programmes as well as appearing on *Saturday Night at the London Palladium* and the junior variety show *Five O'Clock Club,* but had also played semi-dramatic rôles in film series such as *Glencannon, Ivanhoe* and *The Avengers* episode *From Venus With Love.* It was during rehearsals towards the end of the tenth season of *The Navy Lark* that Tenniel Evans suggested Pertwee should apply for the title rôle of *Doctor Who* which

Troughton was vacating. Encouraged further by Michael Bates, Pertwee contacted the production office to find, to his amazement, that his name had already been short-listed by Peter Bryant.

A press call was held soon afterwards at the actor's London home, a Regency mansion in Barnes. Here Pertwee, clad in a smart suit and floral tie, came to grips with a hired hand sweating away in a Yeti costume from *The Web of Fear.* The choice of monster was ironic, since originally a third Yeti story by Mervyn Haisman and Henry Lincoln was to have either concluded the Troughton era or begun that of his successor. After differences with the production department on *The Dominators,* the two writers had decided not to complete their suggested storyline.

With the actor confirmed, Robert Holmes was now able to embark upon his four part script entitled *Spearhead from Space.* The theme that he and Terrance Dicks hit upon was one that would show the dangers of plastic, since there had been various scares about the dangers of plastic carrier bags and other petrochecmical offshoots at the time. The invading intelligence of the Nestenes was originally conceived as glob of instinct in the form of plastic. It was also felt that the new Doctor would not be shown immediately in Episode 1, but appear gradually over the early episodes to keep the viewers watching and avoid the contrived introductory scenes that had appeared in *The Power of the Daleks.*

Having viewed the show over its six season run, Pertwee also had some ideas of his own as to how to portray the exiled Doctor. He felt that Troughton's version had been too clownish, and opted himself to make the Doctor a folk hero and interplanetary crusader, who would share the actor's love of gadgets and fast transport. This was very much in accordance with the advice given to him by Shaun Sutton, the Head of Drama, who suggested during a pre-contract lunch that the actor played the part very much as himself. This time, Pertwee was not able to hide behind a funny voice or an outrageous disguise.

The director on the serial was Derek Martinus, whose association with *Doctor Who* reached back to *Galaxy 4: Four Hundred Dawns* in 1965. Although keen to end his links with the series (having overseen *Mission to the Unknown, The Tenth Planet, The Evil of the Daleks* and *The Ice Warriors*), he was lured back by the excellent script prepared by Holmes and the challenge of making the first colour serial. Ultimately, the finished product would turn out to be one of his favourite stories, despite his feeling that it consisted of old ideas dressed up to appear as something new. After completing *Spearhead from Space* he vowed never to work on *Doctor Who* again, a promise he has kept to date.

Searching for a look for his starring rôle, Pertwee struck upon the idea of a high collared plain suit in either black or white silk akin to the sort worn at the time by Pandit Nehru. Although this would emphasise the Doctor's style and class, Sherwin felt that it was not the image he was looking for in what was supposed to be a far more down to Earth programme.

A new costume designer, Christine Rawlins, was assigned to the seventh season of the show and was immediately confronted with the task of creating a new look for the new Doctor. Recalling the BBC's telefantasy series of the mid-1960s *Adam Adamant Lives!* Christine liked the romantic image of the cape worn by Gerald Harper as the title character and felt this would suit Pertwee's persona. The outfits for the Doctor were accordingly tailored by Arthur Davey, including the black jacket with red lining which he was to wear for his first season. (The look of the elegant jacket and ruffled shirt, plus the character of an authority hating troubleshooter had also been made popular by the actor Peter Wyngarde with his portrayal of crime novelist Jason King in ITC's *Department S* film series). The rest of Pertwee's costume was a black cape with red silk lining, a black ribbon tie, black trousers held up by black braces, and a white handkerchief in the jacket pocket. In addition to this standard costume, the Doctor briefly donned a broad-brimmed hat during Episode 2 for his escape from the hospital.

Christine's ideas were very much in line with Jon Pertwee's revised thoughts for the character. After the initial photo call out of costume, he was next called upon by the *Radio Times* for a photographic session. Looking for a suitable outfit for the occasion, Pertwee rooted through the attic to find his grandfather's evening wear which included several capes and ruffled shirts, some of which he wore for his first twenty-five episode run after discussions with Sherwin and the costume department. The caped image for Pertwee also appeared in the Amicus anthology movie *The House that Dripped Blood.* Released in October 1970, this saw Pertwee in a fairly straight rôle as a horror film actor, Paul Henderson, who fell victim to a vampire's cursed cape.

SCIENTIFIC ADVICE

With Jamie and Zoe both having departed the series with *The War Games,* new companions were needed for the exiled Doctor. The Brigadier and the men of UNIT could handle the action, but the traditional *Doctor Who* girl was also required in the revised format, if only to provide the screams and a bit of leg to keep the dads watching. Sherwin set about creating an assistant for the Doctor who would be more of an intelligent colleague, working alongside him towards a certain goal, since without a functioning TARDIS she could no longer be the waif or stray picked up to wander through eternity on a whim. With some input from Dicks, the character of Liz Shaw was born, and then the search started for somebody to play her. The actress that was eventually decided upon was Caroline John.

Caroline John's career up to 1969 had been nearly all classical theatre, including performances with the National Theatre Company as well as Rep companies across Britain. In an effort to change her image she had a striking picture taken of herself in a bikini. This was then circulated by her agents, who had advised her to gain some experience in television. The photograph wound up with Sherwin and Bryant, and after being called in for a reading, Caroline learnt that she had won the rôle of the mini-skirted Elizabeth Shaw.

The new actress took her rôle as Liz very seriously, and initially purchased a scientific dictionary to check up on a variety of the technical terms that appeared in Holmes' script. This encouraged her greatly as she felt convinced that the show was acquiring a new sense of purpose and being taken more seriously. But as the season wore on she was to find that this science-fiction genre, of which she had little liking, in fact made up most of the scientific words as opposed to taking them from real research.

Cast as Channing was the late Ceylon born character actor Hugh Burden who had a long career in theatre and radio, later moving to television. At the time he had just completed the first of two seasons for Thames Television starring in *The Mind of Mr J.G. Reeder,* based on Edgar Wallace's period thrillers.

Devising a new colour title sequence to depict Pertwee's face, Bernard Lodge was very disappointed with the feedback effects achieved from colour television, expecting them to be more spectacular than his black-and-white work on the show. In the end, Lodge and Ben Palmer opted to shoot concentric diamond patterns in monochrome and colour these later. Lodge also carefully lit Pertwee's face from either side to give a shadow down the centre of the face. An optical printer was used to add the colour in the form of colour gels, which gave soft patterns. Pertwee's face and the title logo were fed in electronically and the whole sequence shot on 16mm film. Plans to begin with a shot of Jon Pertwee turning and tossing his cape over the camera, allowing the titles to flow in its enshrouding darkness, were abandoned after the scene was filmed.

With a new opening sequence, it was also decided for the first time to produce footage to back a closing credit sequence. Since 1963 this had usually consisted of a roller caption shown over a black background, with a few notable exceptions such as *The Web of Fear* and *The Tenth Planet.*

To accompany the new visual credits, Ron Grainer's theme tune was re-edited slightly with the repeated two chord signature appended to lead into the opening scene or recap of each episode. On each episode of *Spearhead from Space,* the closing theme tune was recut to start and finish at the correct time by fading it down at a certain point and making a splice on the tape accordingly.

The script was partly structured by Holmes as a tribute to Nigel Kneale's 1955 serial *Quatermass II,* which suitably fitted the bill of Sherwin's requirement for a "they come to us" alien story. Many elements from this earlier work feature prominently, including the mysterious manufacturing plant which is not making what it claims, an alien life form being grown in a tank from material landing on Earth in meteor swarms, infiltration of authority when prominent people are lured to the factory . . . and the early scenes of UNIT tracking the shower were particularly close to Kneale's scripts. Other influences on the storyline included the Wellsian theme of meteorite showers bringing down doom to Earth. The other source of material was a 1965 film called *Invasion* made at Merton Park. Holmes had written the original storyline for this, which was turned into a finished script by Roger Marshall.

Four weeks before shooting was due to start on Serial AAA, Sherwin learnt that his team was going to lose the four days in the videotape studios of the BBC Television Centre because of a strike by scenery builders. Over the summer of 1969, Lime Grove studios had gradually been turned over to current affairs with drama and comedy now all transferred to the larger studios of the new Centre. The larger studios had meant larger sets, and before long this led to complaints from the scenery shifters, who asked for more staff. Eventually a strike brought production to a stand still, and it then became necessary to allocate all available resources towards getting the specials for the Christmas period recorded.

In order to save the serial and keep the seventh season on schedule, it was necessary to re-plan *Spearhead from Space* over a five day period as an all film production which could be shot in approximately four weeks. The battle to get the go-ahead for an all film item was a tough one, but Sherwin triumphed since the cost of making the serial on 16mm Ektachrome was offset by the savings on electronic studio time. Concurrently, the producer was also busy writing a play called *The Time Keeper* which had been brought forward in production. For a short while, Martinus and Sherwin were able to dream about crafting the first of a series of *Doctor Who*s all made on film, and thus saleable to an American network in the same way as ITC film series like *The Saint* and *The Persuaders!* (This was not to be the case. With the subsequent serial *Doctor Who and the Silurians,* production reverted to the traditional film/videotape mix, and in fact when the first three seasons of Jon Pertwee stories were marketed to the US in 1972, *Spearhead from Space* was the only serial not included in the package.)

For UNIT, additional costumes were made to the designs laid down by Bobi Bartlett in *The Invasion.* The Auton costumes were basic blue boiler suits ▶

◀ and silver wellingtons, with masks and hands made by visual effects. Costume also added the muffler scarves to hide the embarrassing joins between the masks and the high collar of the boiler suits. On the boiler suits, the right sleeve was elongated to allow for the false hand mechanism of the Autons to be held in the actor's own hand. The blank plastic vacuum formed Auton masks were manufactured in two pieces and painted light pink. Gauze, also painted, was placed inside the hollow eyes, but still this made it difficult for the artistes concerned, in particular extra Ivan Orton, to see where they were going – particularly in the woodland scenes of Episodes 2 and 3. The hands were made of fibreglass and fitted with a latch to hold the fingers in place. When released by the artiste, the latch let the fingers fall away so the actor could push the gun tube from the wrist.

On September 10th, the new *Doctor Who* girl was revealed to the press in the car park of the BBC Television Centre, and 25 year-old Caroline John posed in a short skirted outfit and a swimsuit behind the wheel of a jeep. Unlike the image of the rôle she was to play in the series, it echoed the impression of the photograph which had won her the part in the first place.

SCRIPT CHANGES

A few changes were still made to Holmes' script, notably that the serial was originally intended to open at night amidst a huge thunderstorm. This was precluded by the costs of night shooting and the extra effects required. Another alteration – retained in Terrance Dicks' novelisation – were the Doctor's references to Cybermen and Yeti in Episode 1 when trying to convince the Brigadier of his true identity.

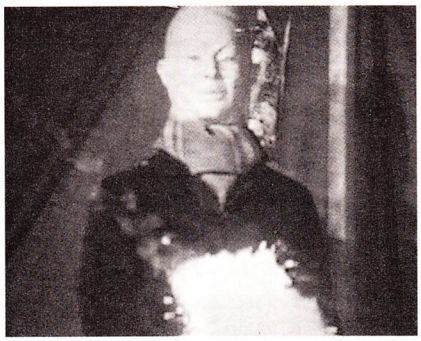
Shooting started on or around Monday 15th September 1969. Up to three 16mm film cameras were used on any one scene, which meant there was no requirement for multiple takes (normally only one camera would be used, shooting the scene several times from different angles). One of the cameras was a hand-held film camera, which features prominently in Episode 1 as the press try to quiz the Brigadier at the hospital. Another camera could be mounted on a dolly for long tracking shots, most impressively in Episode 1 as the Brigadier, Liz and Munro walk down the hospital corridor.



When filming began, Martinus found that Pertwee was somewhat nervous about embarking on his first long-term straight rôle. However, Pertwee was very keen to stamp his mark on the character as being an outdoor type, always in control of the situation. Gaining confidence, the actor frequently started to introduce wilder elements of comedy which Martinus kept under close control.

Filming in the forest, John Horton's team set up explosions in the undergrowth to show the impact of a Nestene sphere in Episode 1. Visual effects were also responsible for the energy units, which were transparent globes lit from inside by blue or red bulbs. Another striking woodland sequence was the UNIT Land-rover forced off the road in Episode 2. For this, the reaction shots of George Lee were shot, followed by his point-of-view through the windscreen zooming up close to the Auton in the road, and then veering towards a tree after which the camera was rotated wildly. This cut to a close-up of the actor leaning against the smashed windscreen with blood splashed across the grass. For various sequences where Autons were shot at, small charges were sewn into the overalls as parts of their plastic forms were blown away by Meg Seeley or the UNIT men in the last two episodes.

One make-up trait used throughout the serial was to smear Vaseline over the faces of the actors playing Autons to give them a glossy, shiny look. This included the two orderlies helping Channing in the kidnap attempt during Episode 1, Constance Carling as the factory secretary in Episodes 2 and 3, and Hamilton Dyce when playing the Auton replica of Scobie in Episodes 3 and 4. Hugh Burden however did not undergo this treatment, to keep the revelation that he too was a plastic construct a secret until the climax.



When the Autons fired at somebody, normally a part of that person exploded in brown smoke courtesy of a flash charge sewn into the victim's clothing and detonated by remote control. For the total destruction of Ransome and Hibbert, this was followed by a rapid cut to footage of a charge explosion where the victim had fallen. This footage was shown backwards, causing the smoke to suck downwards to where the corpse had lain.

LOCATION SEQUENCES

Early filming appears to have been conducted at a disused Guinness Factory on Western Avenue, Acton, about a mile from the Wood Lane Television Centre. This property had featured as the I.E. plant in *The Invasion,* and had now been brought by the BBC so it could be used in drama productions that required industrial settings. The site featured most prominently in Episode 4 for the battle sequence with Autons fighting both UNIT and the regular army. One camera shot by Martinus of five Autons emerging from double doors to attack the troops exactly reproduced an image created by Douglas Camfield using the Cybermen in September 1968.

Martinus was delighted to find a multi-faceted glass door whilst shooting at the factory and came up with the idea of having Hugh Burden standing behind it, gazing at Nicholas Courtney. The distorted effect on Burden's face was most notable, and as the actor backed away his features fragmented and broke up.

The most memorable sequence of the serial was the emergence of the Auton display mannequins in Episode 4, smashing their way out of the shop windows. This was shot early one Sunday morning on Ealing Broadway, North London, close to BBC Enterprises' Villiers House. Crowd control was still awkward at this time, but with a low number of extras, one stuntman and five Auton actors, a very tight sequence was filmed. None of the glass windows at John Saunders were smashed, the effect being achieved by sound effects and then cutting to an oblique angle of the window, showing glass fragments on the pavement. Sound effects also added to the panic of the public and the arrival of emergency vehicles, since no police cars or ambulances were hired for the sequence. The Auton actors wore the same blank masks as for their overalled colleagues, but also sported cheap nylon wigs and jackets or gowns costumed with the longer sleeves. Two sets of clothes were worn by each Auton.



The entrance to UNIT's London HQ was the King's Cross Cargo Station into which the Brigadier's staff car was seen arriving in Episode 1, the Doctor made his entrance in the stolen Packard in Episode 2 and both vehicles left with the UNIT Land-rover in Episode 4. In all these sequences, producer Derrick Sherwin appeared as the UNIT car park attendant, still owning an Equity union card after years as an actor in the late Fifties and early Sixties. Other filming in the streets of London saw Caroline John being driven around by a UNIT chauffeur in a staff car.

An old mansion house purchased by the BBC was used for shooting the majority of the rescheduled interiors (including the hospital, UNIT HQ and Hibbert's office) and also the exteriors for the Ashbridge Cottage Hospital. This was in fact the BBC's Engineering Training Centre at Wood Norton near Evesham, a residential establishment for up to 250 trainees. The converted building was ideal for a variety of the interiors, and for some sets, such as the UNIT lab, a large training area was partitioned down into a smaller room. This laboratory was a mixture of standard scientific equipment, and specialised props such as the freezing machine from *The Space Museum* (and X-ray laser from *The Wheel in Space*) plus Vaughan's control panel from *The Invasion.* To save money, the TARDIS never dematerialised in the Doctor's abortive escape attempt during Episode 3, and light flashes and explosions plus dry ice smoke were used from around the prop when departure failed. The Doctor explains that the TARDIS lock has a metabolism detector, and that the craft's interior is dimensionally transcendental. The TARDIS key was still the Yale type key as originally seen on the show.

One of Bryant's last involvements with the show was to watch the shooting of the wheelchair sequence for the climax of Episode 1, noting with delight the look of comic horror on Pertwee's face as he sped off down the incline. For the hospital exteriors, two ambulances were hired from a film vehicle company.

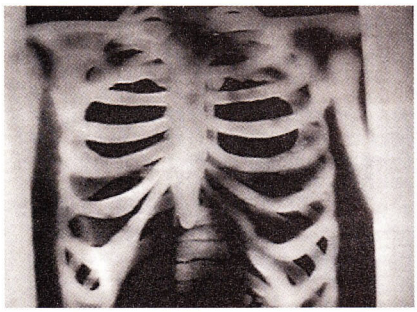
The other special vehicle acquired for the hospital scenes was a red Packard vintage car that the Doctor borrowed from the hospital bigwig, Dr. Beavis, after briefly considering absconding with a more modern MG.

Whilst shooting at the seventeenth century building, used as a training centre by the BBC, Pertwee discovered a tubular Victorian shower with metal frame which had been installed in the house by a previous owner. Delighted with his find, he suggested it to Martinus as an ad-libbed sequence during Episode 2. This scene also revealed that the new Doctor had regenerated complete with a tattoo on his right arm – a mistake Pertwee admits from his younger days, although none of the production crew commented upon this at the time. Pertwee played the shower scene naked save for a shower

cap and a wrist watch. Later in the instalment, the Doctor shows the Brigadier the watch, which emits a sound effects bleep to indicate it homing in on the TARDIS.

EFFECTS AND FAKE HEARTS

In the hospital, continuity regarding the Doctor's two hearts was maintained by means of a doctored X-ray plate, two black areas in the rib cage having been painted out to represent the organs. The Doctor's blood was revealed to be of a different platelet stickiness to humans, his cardio-vascular system unrecognisable and his pulse to be ten a minute.



The climactic footage of the Doctor being attacked by the Nestene did not go according to plan, and having viewed the rushes, Martinus elected to reshoot the sequence. These scenes in the Security Sector featured a variety of specialised props and computer banks which were a mixture of stock visual effects props and items hired from a freelance construction company. One wall was rigged with hidden lights that throbbed with life, and smoke charges for when an Auton fired upon Ransome. The environment tank had a moving plastic skin against a glass plate at one end, which was backlit and exploded as the Nestene died. Rubber tentacles and dry ice erupted from the tank to attack the Doctor, some of these being pulled into place by nylon wires wrapped around Pertwee's limbs. One panel was rigged to explode and jettison a green liquid when hit by Hibbert's crowbar.

A circular display screen showed Ransome's brain pattern as an illuminated red lattice pattern, and a blue tinted film insert of Scobie's replica confronting UNIT and also glowed blue on detecting the swarm leader. Up to five display mannequins were used in the background, standing on a raised platform and dressed as overalled Autons. A further such dummy was used as the rough version of Scobie's replica in Hibbert's office. For the demise of both Scobie and Channing, the bodies were revealed to have blank Auton face masks.

The radar tracking station seen in Episode 1 was an interior shot at Wood Norton, and featured a variety of equipment including a rotating radar screen and a computer bank. Ellis Jones who played the duty technician also provided the uncredited voice of Dr Lomax from the pathology lab in a 'phone call to Henderson during the same episode.

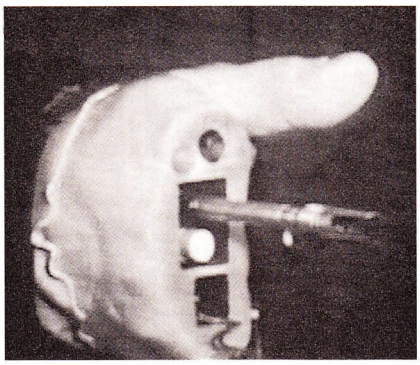


One brief scene set at Scobie's home saw the use of a split screen effect. Here half the film was shot with a camera mask to show Dyce as the real officer opening the door on the left. The film was rewound, and the mask moved from right to left of picture. The same film was then run through the camera with Dyce – now in Vaseline make-up – as the replica in the doorway. A UNIT mobile HQ was erected in the form of a tent for several sequences in Episode 3. Here, a specially made Auton hand was made by visual effects concealing a blade in its fingertips. When shot from the correct angle, it appeared that the Auton's hand was able to rip a gash through the canvas wall.

Some of the last shooting on the serial appears to have been the waxworks scenes in Episode 4, which actor John Woodnutt recalls shooting at 2am in Madame Tussauds, London, with a group of actors posing as Vaseline-faced facsimilies alongside genuine waxworks which included Gandhi and Richard Nixon.

Although the bulk of the serial was shot live on film, there were still several model or special effects inserts. The first shot of the serial showing Earth from space was an easel-mounted caption slide of a photograph taken on the Apollo 8 mission. Another caption of some meteorites was seen briefly, with smoke from dry ice blown across it simulating descent through the clouds.

Apart from the two caption slides, Episode 1 also included a stock shot of a rotating radar scanner from the Decca company, plus library film of aircraft



vapour trails to represent the Nestene meteorites falling into the atmosphere. The TARDIS materialisation in Oxley Woods was achieved as a model effect, although then cut to Pertwee falling out of the police box on location wearing Troughton's costume – unlike *The Power of the Daleks* where the Doctor's costume had regenerated with him.

Onto the new title sequence were superimposed caption slides for the opening and closing credits. For this serial alone, the title of the story *Spearhead from Space* zoomed up towards the viewer, whereafter the writer and episode caption were statis, using a yellow/green tint on Episode 1. The amount of footage shot by Martinus' team was so great that two film editors were required to piece together the final prints of the serial. However, the reprises of Episodes 2 and 3 were different to the climax of the previous instalments. In the former, the shots of the Doctor being winged were completely different. In the latter, as the Auton advances on Ransome in the reprise, its hand falls away to reveal a gun.

The serial was scored by Dudley Simpson who was now the most frequent composer at work on the series. For this impressive colour and film debut, he hired a larger group of musicians than usual and an eight piece orchestra provided backing melodies for *Spearhead from Space* as opposed to the usual two musicians he had employed on the later Troughton stories. Electronic organ music was used for the Auton scenes in Episode 3, with the cello also featuring strongly to create a creepy atmosphere. One piece of stock music was also used with an extract from *Oh Well – Part 1* performed by Fleetwood Mac and composed by P.A. Green Taken from Reprise RS 27000A, this piece was played on a radio in the dolls factory sequence of Episode 2.

With editing completed on *Spearhead from Space* and pre-production work running smoothly on *Doctor Who and the Silurians,* Sherwin now left the *Doctor Who* fold totally to join Bryant on *Paul Temple,* and was also soon to take with him Trevor Ray, who was Terrance Dicks' assistant script editor at the time. Sherwin's successor, Barry Letts, would arrive to take over during October 1969 with the location filming on the next serial. Also lined up was a left-over Troughton script from David Whitaker called *Invaders from Mars* and a story treatment submitted by Brian Wright.

RATINGS AND PUBLICITY

Doctor Who was to spearhead the BBC's 1970 line-up and blazed onto the cover of the *Radio Times* (Vol. 186, No. 2408: 3rd-9th January 1970) in full colour with a shot of Pertwee entitled: *Who? Jon Pertwee, that's Dr. Who.* However, fans of the show were disappointed by the inside pages where there was no article to tie up with the cover – *Radio Times* had sent a photographer to cover the event but neglected to despatch a journalist as well. However, the programme billing for the first episode did feature a photograph, somewhat confusingly depicting the Doctor and Brigadier in caving helmets from *Doctor Who and the Silurians* which was then completing production.

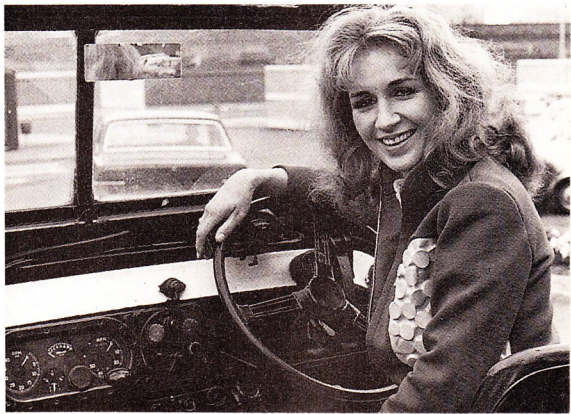
Although this was the first *Doctor Who* serial to be transmitted in colour, very few people in Britain would have seen it in such a form. Although colour had been introduced in 1967 on BBC2 and just under two months before the debut of *Spearhead from Space* on BBC1 and the larger ITV regions, the number of colour UHF televisions in the country was very small, and most people would have seen the 405 line VHF transmissions.

The ratings gained by the serial were just over eight million for each episode, and around 50th position in the TV charts for the week. This was a noted improvement on the previous season which had only twice gained over eight million, and ended on *The War Games* with about five million viewers and a far lower position. The Audience Appreciation Index maintained a score in the 50s as with the last Troughton season, although no samples were taken for Episodes 2 or 3.

The press reaction to the new era of the show was very favourable, with Matthew Coady of the *Daily Mirror* citing *Spearhead from Space* as the finest example of the series to date, especially with the new sense of the uncanny in its recognisable backdrops. Jon Pertwee was deemed to be wholly acceptable, suave, confident and looking like Danny Kaye whilst sounding like Boris Karloff. In the *Daily Sketch,* Gerard Garrett praised the slick look of the production which made its appearance superior to other adult series. Most notably, Shaun Sutton was also highly impressed with the colour debut of the show, its filmed look and its new star.

The story was received by the Australian Film Censorship Board in late January 1971 where it was given a 'G' (General) rating without any cuts made ▶

New *Who* girl: Caroline John as Liz Shaw



◀to the film print. It was premiered by ABC in July 1971, whilst New Zealand saw Pertwee's debut on TV1 in March 1975. The story was also marketed to Canada in the late 1970s and to U.S.A. via Lionheart in the mid-1980s.

After the eighth season, it was decided to repeat an experiment of 1968 and reshow a complete *Doctor Who* serial over the summer of 1971. This time however, it was decided to shift the programme from its Saturday tea-time slot, and for the first time show it on a weekday – in this case after the early evening news on Friday nights throughout July. On this occasion, the four cast lists in *Radio Times* were accompanied by a small line drawing of the Doctor by Frank Bellamy, the highly talented comic strip artist who had illustrated panels for *Colony in Space* and *The Dæmons* the previous season, and who was to carry on working for the series until his death in 1976.

The summer repeat gained very low ratings, the smallest audiences ever up to that time for the series. However, the fact that the story was a repeat and being put out on early Friday evenings during a particularly good summer meant that few people would faithfully remain indoors and tuned to BBC1 waiting for 6.20pm.



Japanese novelisation cover.

Spearhead from Space was the first of the new Target novelisations based on the television serials written in the Seventies, after the success of the three Frederick Muller re-issues in May 1973. The *Doctor Who* office was contacted to seek additional authors to novelise more stories, predominantly those of Jon Pertwee, the current Doctor. Script editor Terrance Dicks immediately volunteered his services, having co-written the factual work *The Making of Doctor Who* for Pan Books in 1971. Starting the new titles with the first two Pertwee serials, Terrance Dicks negotiated to adapt Holmes' classic under the title *Doctor Who and the Auton Invasion*, adding prologue from the end of *The War Games*. The first paperback publication from Target/Universal Tandem was in January 1974, with interior and exterior artwork from Chris Achilleos, and a small run hardback edition was also printed for libraries by Allan Wingate. The cover was modified slightly for a paperback reissue in August 1978, and then given a new jacket illustration of the Nestene heading to Earth from Andrew Skilleter in 1982. W.H. Allen reissued the hardback in November 1981 with the new artwork. Most recently, Alister Pearson's excellent rendition of the Doctor and an Auton has graced a Target paperback edition released in March 1991.

Foreign printings began in 1975 when Unieboek BV Bussum in the Netherlands had JJ van der Hulst-Brander translate Terrance Dicks' text to give the Dutch language *Doctor Who en de Invasie van de Autonen*, whilst soon after Reha Pinar at Remzi Kitabevi in Turkey came up with *Doktor Kim ve Otonlar*, in Finland, *Tomtori Kuka ja Autonjen Hyokkoys* was also made available for eager SF fans. In Japan, Hayakawa produced a lavish translation during the early 1980s with fantastic colour paintings from Yukio Sekiguchi, and the novel was also issued in Portugal by Presenca in 1986 as *Doctor Who e a Invasao dos Autones*, translated by Eduardo Nogueira.

With the advent of the home video, *Spearhead from Space* was selected as one of the first serials to be issued as part of the BBC's budget video range. The tape released in February 1988, catalogue number BBCV 4107, was a 92 minute compilation of the four episodes into movie form, and the Australian version was issued by Hoyts Polygram in April 1990.

Spearhead from Space is retained in the BBC Film and Television Archives in both its original 16mm colour film form, and as a black-and-white 16mm film print. It was a fine and effective beginning to the colour era of the programme.

SPEARHEAD FROM SPACE
SERIAL AAA
CAST

Jon Pertwee (*Doctor Who*) with Caroline John (*Liz Shaw*) and Nicholas Courtney (*Brigadier Lethbridge-Stewart*) with Ellis Jones (*Technician*) [1], Tessa Shaw (*Unit Officer*) [1], Neil Wilson (*Seeley*) [1-3], John Breslin (*Captain Munro*), Antony Webb (*Dr Henderson*) [1-2], Helen Dorward (*Nurse*) [1], Talfryn Thomas (*Mullins*) [1], George Lee (*Corporal Forbes*) [1-2], Iain Smith (*Unit Soldier*) [1-3]†, Allan Mitchell (*Wagstaffe*) [1], Prentis Hancock (*2nd Reporter*) [1], Hugh Burden (*Channing*), Derek Smee (*Ransome*) [2-3], John Woodnutt (*Hibbert*) [2-4], Betty Bowden (*Meg*) [2-3], Hamilton Dyce (*Major General Scobie*) [2-4], Henry McCarthy (*Dr. Beavis*) [2], Clifford Cox (*Sergeant*) [3], Edmund Bailey (*Attendant*) [4].
†Not credited on screen

EXTRAS

Ellis Jones (*Voice of Dr Lomax*), Derrick Sherwin (*Commissionaire*), Rachel Hipwood, Trevor Cuff, Hugh Wood, Dave Mobley, John Hughes, Robert Needham, Alan Cooper, Vicky Maxine, June Jonson, David Dewhurst, Arthur Judd, Marie Johnson, Roy Brent, Victor Crocksford, Michael Horsbrugh, Patrick Milner (*Unit Soldier*), Antonio De Maggio (*Unit Soldier*), Rosemary Turner, Lindy Russell, Brian Nolan, Dennis MacTighe, Christine Bradley, Constance Carling (*Factory Secretary*), Ronald Mayer, Geoffrey Brighty, Ivan Orton (*Auton*), Robert Windman (*Factory Gateman*), Christopher Rushton, Norman Littlejohn, Dennis Hayward, Roger Houghton, Tom Segal, Keith Simon, Kenneth Lindford, Doris Lang, Roger Minnis, Henry Rainer, Fred Davis, Grace Dola, Peter Kaukus, Brian Justice, John Spradbury, Hein Viljoen, Barry Ashton, Keith Ashley, Cy Town, Arnold Chazen, Barry Kennington, David Melbourne, Derek Hunt, Alan Granville, Michael Earl, Garry Dean, Michael Harrison, Laurence Ross, Bill Matthews, Robert Murphy, Gideon Kolb, Reg Lloyd, Alan Clements, Alfred Hurst, David Billa, Walter Goodman, Maurice Quick, Sandy Stel, Sonny Willis, Maurice Selwin, Leonard Kingston, Anthony Maine, Sheila Knight, June Gray, Bernadette Barry, Joy Burnett, Lola Morrice, Cara Stevens, Claire Maine, Vi Kane, Lesley Pates, Diana Collins.

CREDITS

Written by Robert Holmes. Title music by Ron Grainer & The BBC Radiophonic Workshop. Incidental music: Dudley Simpson. Special Sound by Brian Hodgson & The BBC Radiophonic Workshop. Special effects designed by John Horton. Costumes: Christine Rawlins. Make-up: Cynthia Goodwin. Film Camera Team: Stan Speel [1-4], Robert McDonnell [4]. Sound Recordist: Derek Medus. Film Editors: William Symon, Adam Dawson. Script Editor: Terrance Dicks. Designer: Paul Allen. Producer: Derrick Sherwin. Directed by Derek Martinus.

BROADCAST DETAILS

Episode 1	3rd January, 1970	5.15pm-5.40pm
Episode 2	10th January, 1970	5.15pm-5.40pm
Episode 3	17th January, 1970	5.15pm-5.40pm
Episode 4	24th January, 1970	5.15pm-5.40pm

REPEAT DETAILS

Episode 1	9th July, 1971	6.20pm-6.45pm
Episode 2	16th July, 1971	6.20pm-6.45pm
Episode 3	23rd July, 1971	6.20pm-6.45pm
Episode 4	30th July, 1971	6.20pm-6.45pm

Viewing Figures
Episode 1: 8.4M (54th), Episode 2: 8.1M (57th), Episode 3: 8.3M (49th), Episode 4: 8.1M (51st). Repeats: 2.9M (115th), 3.0M (102nd), 3.4M (98th), 3.9M (83rd).

Audience Appreciation
Episode 1: 54%, Episode 4: 57%. No figures for Episodes 2 or 3.



Script: John Peel Art: John Stokes Editor: Alan McKenzie

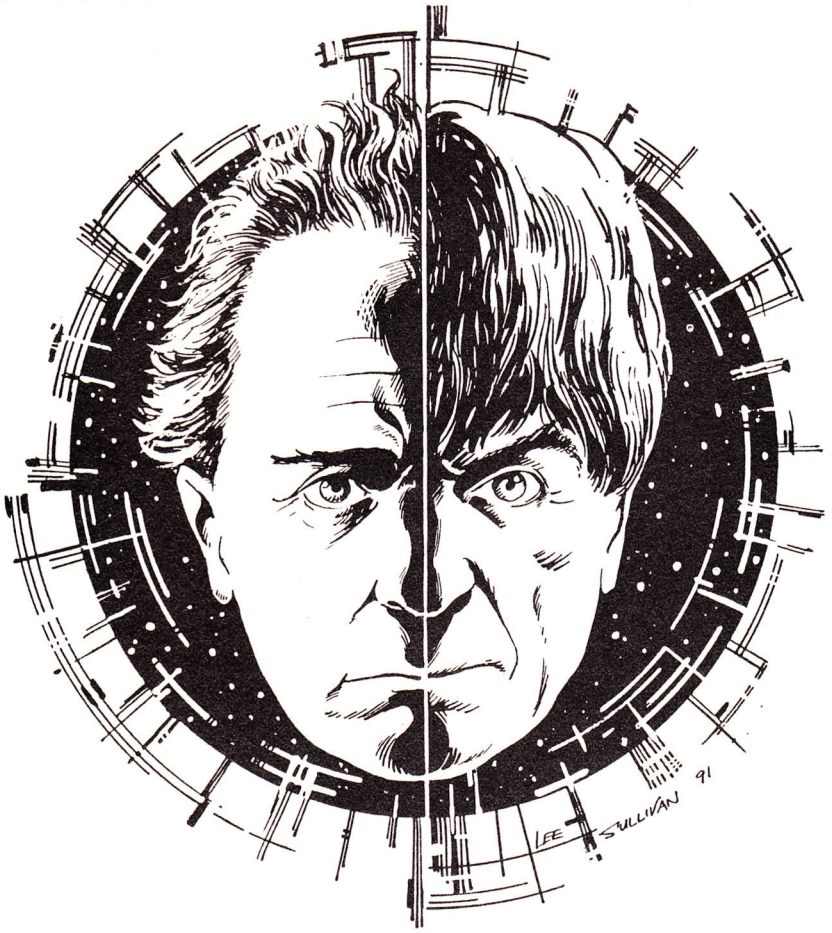
ORIGINALLY PRESENTED IN *DOCTOR WHO* MAGAZINE ISSUE 64


SNAEFELS HAS BEEN EXTINCT FOR CENTURIES, BUT HAS RECENTLY STARTED TO SHOW SEISMIC ACTIVITY. I SUSPECT THAT WE MAY FIND —
MA'AM! TRACKS!
SOME-ONE HAS BEEN HERE... DAMNED ODD TRACKS, THOUGH!
I THINK WE'VE FOUND YOUR CAUSE, ISKANDER. WE'LL FOLLOW THESE ...CAREFULLY
GUNS READY, THEY PROCEED CAUTIOUSLY ALONG...
THAT LIGHT AHEAD?
I THINK WE'LL SOON SEE...
LEVELS STABILISING. SEISMIC CHARGE TO SEVEN ZERO TIME UNITS
UNDERSTOOD. CHARGE NOW PRIMED.
GOOD LORD!
THE STRANGE ROBOTS PROCEED WITH THEIR PROGRAMMING...
STRENGTH SETTING TO NINE POINT TWO.
SETTING CONFIRMED.
THAT HAS TO BE THE DEVICE THAT IS CAUSING THESE EARTH-QUAKES!
I AGREE... BUT WHAT ARE THESE CREATURES THAT CONTROL IT?
THERE'S ONLY ONE WAY TO FIND OUT - I'M GOING TO GIVE MYSELF UP! THEN I'LL GET WHAT INFORMATION I CAN.
ALL RIGHT - KEEP IN CONTACT WITH THIS!
ISKANDER STEPS OUT, PRAYING THAT THE MACHINES WON'T SHOOT FIRST AND ASK QUESTIONS LATER...
HALT AND IDENTIFY!
SET LEVEL TO NINE ZERO FOUR UNITS
SETTING CONFIRMED.


NO INSTANT DEATH... BUT A COLD RECEPTION
I COME IN PEACE. WHERE ARE YOUR MASTER?
YOU ARE A NATIVE. REQUEST ORDERS, DOMINATOR HAAG
INITIATE SEQUENCE
BLIP!
SEQUENCE INITIATED.
AFTER A SILENT CONVERSATION WITH THE DOMINATOR, THE QUARK FORCES ISKANDER AWAY
THE DOMINATOR ORDERS THAT YOU BE TAKEN TO HIM. WALK!
MEANWHILE, WHITAKER WAITS...
ISKANDER IS THE BEST MAN FOR THIS...BUT I HOPE HE CAN HANDLE IT...
BUT WHO IS THE DOMINATOR?
I AM THE DOMINATOR. EXPLAIN YOURSELF
I CAME TO DISCOVER WHY YOU ARE KILLING MILLIONS OF OUR PEOPLE... CAUSING VOLCANOES TO ERUPT...
YOUR SPECIES IS OF NO MATTER TO ME THE DOMINATORS NEED THIS PLANET: I SHALL PREPARE IT FOR THEM
BUT WHY? TO COLONISE? FOR CONQUEST?
CONQUEST? HA! YOUR WORLD HAS NOTHING THAT WE NEED - EXCEPT ITS CORE. I SHALL DESTROY THE SURFACE OF YOUR PLANET TO GET TO THE CORE. WE NEED THIS TO REFUEL OUR STARFLEET. AS SOON AS YOUR WORLD IS A BURNING CALDRON, I SHALL CALL OUR FLEET IN!
HAVING HEARD ALL THIS, WHITAKER REACTS!
BLIP!
INTRUDER ALERT!
DESTROY THESE ROBOTS —AND THAT MACHINE!
AAAGGH!
SSSSZZAK!
SSSSZZAK
PRRK!


DESPERATELY, WITH ONLY MOMENTS LEFT, WHITAKER RE-ADJUSTS THE TARGET...
BLIP! BLIP!
IT'S NOW AIMED AT THE DOMINATOR'S SHIP... BUT WE HAVE TO LOWER THE INTENSITY, OR THE BACKLASH WILL KILL US ALL!
SEIZING HIS CHANCE, ISKANDER MAKES A BREAK
QUARK! MORE HUMANS! DESTROY THEM ALL!
ORDERS UNDERSTOOD. PROCEEDING.
BLIP! BLIP! BLIP!
RUN! THE DOMINATOR IS SENDING MORE QUARKS!
FALL BACK!
DOMINATOR HAAG: THE MACHINE HAS BEEN RE-ALIGNED. REQUEST INSTRUCTIONS.
REALISING WHAT HAS HAPPENED, THE DOMINATOR TRIES TO ESCAPE...
DESTROY THE MACHINE! NOW!
THE ORDER IS TO NO AVAIL...
BLA-WHOOOM!
AAAAHHHH!
A LITTLE LATER...
THAT'S ONE ERUPTION THAT SPELLS GOOD NEWS FOR THE EARTH- THE END OF THE DOMINATORS' PLOT!
YES... BUT WHAT ABOUT THAT FLEET THAT HAAG MENTIONED? WHAT IF THEY FIND THE EARTH?
PERHAPS THE THREAT IS NOT YET OVER... INDEED, PERHAPS IT HAS ONLY JUST BEGUN...

BEHIND THE SCENES
THE DOCTOR WHO COMIC STRIP



Lee Sullivan's promotional art for *The Chameleon Factor*, which ran in DWM Issue 174.

Paul Travers takes advantage of a delayed comic strip, *Evening's Empire*, to review recent strips and find out just how the stories are put together...

When a comic strip goes missing in the great British mail service, particularly a continuing comic strip, it's the **DWM** equivalent of the industrial action which hit the recording of *Spearhead from Space*, *Robot* and other stories. Unlike TV recording, such a delay is rare in the extreme - the postponement of *Evening's Empire* is the first to hit **DWM** in its one hundred and eighty plus issues. With the editorial team working on more than one title, from *Doctor Who* and *Star Trek: The Next Generation* to *Heroquest* and *Meltdown*, each with very different problems that have to be juggled constantly to get the books out on time, there's little oppportunity to take a breath before deciding on running an emergency strip, and hoping the aforesaid GPO has not lost the material for good.

In the usual scheme of things, of course, the comic strip arrives at the **DWM** offices well in advance of publication. Depending on its complexity and length, the average strip ideally takes two months to prepare, from accepting the plotline and approving the final script, through preparing the artwork for publication. But what sort of story does is the Magazine look for? "It's a mixture really," says Editor John Freeman, "a blending of the way *Doctor Who* appears on TV and just how fantastical you can make it in the comic strip.

"There have been some truly spectacular and very original comic strip stories in the past, such as *The Tides of Time* during the Davison years or *Voyager*, both written by Steve Parkhouse. Both of them really pushed *Doctor Who* in original ways, and used comic strip to tell a story in epic fashion. But unfortunately these stories didn't reflect the TV mythos and that's something I feel you have to do to draw in a reader who's more used to that form of story telling."



***The Tides of Time* from writer Steve Parkhouse and artist Dave Gibbons: classic comic strip, highly rated by long-term DWM readers.**

THE UNCERTAINTY PRINCIPLE...

Which perhaps explains why Freeman's commissioned stories have featured characters and elements from the show itself. *Train-Flight* (**DWM** Issues 159 - 161) saw a reunion between Sarah Jane Smith and the Seventh Doctor, and Ace was soon back at the Time Lord's side in text fiction and comic strip adventure, re-introduced by the man who perhaps did the most to shape the most recent TARDIS partnership, Andrew Cartmel. "*Fellow Travellers* introduced the Doctor's house in the country, which we may yet return to, and darkened the Seventh Doctor's character still further," says Freeman." Then we tried to leave the Doctor guessing when it came to his next threat, simply because he'd begun to seem a bit omnipotent on screen, and was constantly able to find some way out of trouble. What if he came up against a menace - something that had fought him before - that was even more of a careful planner than he was? Both Dan Abnett and Andrew seem to like that twist, and *Evening's Empire* will re-introduce 'The Uncertainty Principle'. "

The Mark of Mandragora (**DWM** ▶



Promoting *Doctor Who Magazine*, artwork is sometimes specially commissioned for advertising purposes and rarely sees an appearance in DWM, such as this UNIT strip to promote the Winter Special by Tim Quinn and Dicky Howett.

◀ Issues 167 - 172) certainly seems to have provided that menace and it was only the TARDIS that saved the day. "A comic strip should always be able to throw a surprise at the reader and the Doctor's craft hasn't been used as a character, either on TV or in the comic strips, for many years. It's like the Daleks turning up at the end of *Frontier in Space* - it's the last thing you're expecting!"

All comic strip stories start with a basic plotline, giving the Editor an idea of how the story will develop, providing background on new characters and situations. Full scripts are rarely accepted, although there are exceptions. Freeman recently accepted a one-parter called *Memorial* from New Zealand writer Warwick Gray, which will appear in late 1992. "We plan well in advance on the strip, which makes it all the more frustrating that the BBC haven't decided on the show's future," says Freeman.

From the plot the script is prepared, pending any approvals for *Doctor Who* monsters that may be needed, such as Daleks or Cybermen. This isn't usually much of a problem. In the script, each panel is described including any action, and dialogue written. This full script method of preparing strips runs counter to the way they're prepared in the United States, where the artist is given a much more detailed plot, draws the strip and then this is dialogued by the scripter.

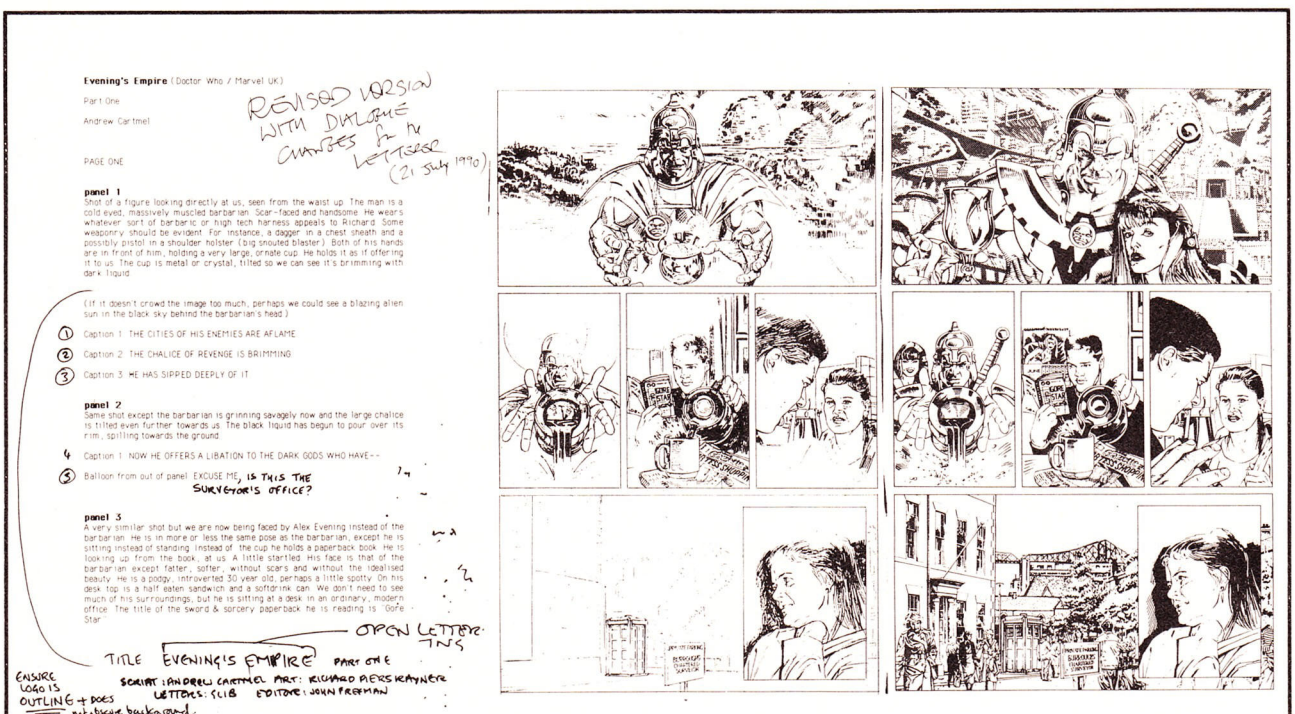
Panel descriptions are usually brief, with maximum dialogue of about twenty to thirty words per panel, if not less. Another rule of thumb is not to have more than two people talking in a frame, or all those word balloons get a little crowded!

Although many **DWM** artists ink their own work, such as Dave Gibbons, John Ridgway (though aided by Tim Perkins on his more recent *Doctor Who* strips), Arthur Ranson and Richard Piers Rayner, sometimes a strip will by embellished by another artist, such as Mark Farmer, who inked Lee Sullivan's *The Mark of Mandragora*. When that work has been approved, the inked pages are then lettered using the comics world equivalent of sticky back plastic - patch paper.

The strip completed, it will then be prepared for print along with the rest of the Magazine - but there's one further element in the mix, and that's **Doctor Who Magazine**'s promotion in both Britain and abroad.

Because Marvel in the United States solicits orders from their customers over three months ahead of publication, in an ideal world the comic strip should also be ready by then. If it isn't, the occasional piece of artwork, prepared specially for the comics trade, is used for publicity purposes. Such illustrations rarely see print elsewhere.

Although this is only a brief guide to the **DWM** comic strip and its preparation, it might perhaps give writers - and there are plenty of hopefuls out there - a few more guidelines before they fire off their twelve-part mini-series in the direction of Marvel Towers. Then of course, you may want to write a Brief Encounter - but that's another story...



From script to strip: the script page for *Evening's Empire* 1, Page One, first pencils by Richard Piers Rayner and the final, unlettered art.

Back Issues

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 123 Season Twenty-Three Visual Effects special; free poster featuring the First Doctor and the Cybermen by Alister Pearson. Maureen O'Brien interview and Richard Hurndall tribute. Strip: *The Gift: 1* by Jamie Delano, art by John Ridgway.

Note: This is a special issue with new cover printed for Berni Inn giveaway boost.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work Part 2); South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Dan Abnett, illustrated by Gerry Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs;. Strip: *Nemesis of the Daleks: 1* by Starkings, Tomlinson and Sullivan.

DWM 154 Free Tom Baker and Sontarans poster, David Fisher Interview and early DWM comic strip feature. Strip: *Nemesis of the Daleks: 3.*

DWM 155 David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Dan Abnett and John Ridgway.

DWM 158 Interviews with writers Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Episode Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and the Ice Warriors poster, Barry Letts interview; Season Twenty-Six (*The Curse of Fenric* and *Survival*) Guide. Strip: *Train-Flight: 2.*

DWM 161 *The Masque of Mandragora* archive; director Alan Wareing interview. Strip: *Train-Flight: 3.*

DWM 162 Sophie (Ace) Aldred on the cover plus the character's debut in DWM fiction in the text story *Living in the Past* by Andrew Lane, illustrated by Cam Smith. Nostalgia: *Marco Polo* including previously unpublished photographs from this missing story. Strip: *Doctor Conkeror* by Rimmer and Collins.

DWM 163 Interviews with Elisabeth Sladen, William Russell and writer Terrance Dicks plus *The Two Doctors* location feature by Production Manager Gary Downie. Text Story: *Teenage Kicks* by Paul Cornell, illustrated by Cam Smith.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature Part two. Strip: *Fellow Travellers: 1* by Andrew Cartmel and Arthur Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 167 Fifty-two page merchandise special; free Abslom Daak - Dalek Killer flexi-disc. Interviews with recent series' incidental musicians, director Waris Hussein, Virgin Books Editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon, plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first week of a proposed *Doctor Who* newspaper strip that is still seeking a home...

DWM 168 London Location Guide; script editor Anthony Read and director Paul Bernard interviewed; the Doctor in Holland - foreign transmission feature. Strip: *Distractions*, continuing the six part *Mandragora* sequel, *Doctor Who* newspaper strip week two.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature plus interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with write Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus fiction featuring the Fourth Doctor and *Party Animals* strip by Gary Russell, Mike Collins and Steve Pini.

DWM 174 Fifty-two page special; free Peter Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip, featuring a cameo appearance by the Second Doctor, written by Paul Cornell and drawn by Lee Sullivan with inks by Mark Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and specially illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson, Longleat Exhibition feature. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and its future! Plus a full W. H. Allen books listing and a *The Tomb of the Cybermen* mini-poster. Strip: *The Good Soldier: 2* and Brief Encounter - *Mistaken Identity* - by Gary Russell.

DWM 177 Who's America; *The Visitation* Nostalgia feature; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* - the radio play archived with fact file and recording feature. Sophie Aldred on the making of *Ghost Light* plus interviews with Mary Tamm and New Adventures writers Terrance Dicks, Nigel Robinson and Paul Cornell. Strip: *The Good Soldier: 4* and Brief Encounters - *Affirmative* by Daniel Read and *An Unfulfilled Dream* by Karen Dunn - illustrated by Paul Vyse.

DWM 179 Tom Baker interview Part One plus *Genesis of the Daleks* Nostalgia feature; 1991 Merchandise feature and Collectors' Corner. Strip: *A Glitch in Time* by John Freeman and Richard Whitaker.

DWM 180 First regular fifty-two page with free Patrick Troughton poster, *The Power of the Daleks* archive; *The Tenth Planet* design feature, and interviews with Innes Lloyd (shortly before his untimely death), director Christopher Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Richard Piers Rayner.

DWM 181 Free Seven Doctors poster, *The Moonbase* design feature and *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Evening's Empire: 2* plus Brief Encounter - *Echoes of Future Past* by John Summerfield - and *Heliotrope Bouquet: 1* by Dan Abnett, illustrated by Lee Sullivan.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

DOCTOR WHO MAGAZINE SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

DOCTOR WHO
AUTUMN SPECIAL 1987

Design special, including interviews with director Julia Smith and costume designer June Hudson, special effects feature and designer Ray Cusick on *Doctor Who*'s early years.

DOCTOR WHO TWENTY-FIFTH ANNIVERSARY SPECIAL

Special tribute to twenty-five years of *Doctor Who*, including features on all seven TV Doctors, merchandise and comic strip to date. Text story: *Scream of the Silent* by John Freeman, illustrated by Lee Sullivan.

DOCTOR WHO MAGAZINE TENTH ANNIVERSARY SPECIAL

A tribute to ten years of *Doctor Who Magazine* including interviews with Nicholas Courtney and Colin Baker and special portfolio artwork by Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan plus *Black Orchid* archive.

DOCTOR WHO
SUMMER SPECIAL 1991

Fifty-two pages. Full update location listings features from DWM over the last two years, including feature material on the making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Paul Cornell, Gary Frank and Stephen Baskerville.

DOCTOR WHO WINTER SPECIAL 1991: UNIT EXPOSED

Fifty-two pages. Free poster by Richard Piers Rayner, details on the making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney including a full expose on the secret organisation that defends our planet from alien invasion. Strip: *The Man in the Ion Mask* by Dan Abnett and Brian Williamson. Brief Encounter by Colin Baker.

BRIEF ENCOUNTER



Echoes of Future Past

'The harm of Years is on him – The infamy of Time–'

Emily Dickinson.

The junkyard was mostly in darkness. The only illumination came from a dull, yellow street-lamp on the other side of the gate, its sickly glow diffused even further by the thickening fog. A horn sounded somewhere down by the river and was answered by another; the hum of traffic from the main road drifted lightly over the wall. It was a cold night. Bitter. There was frost on the ground, and a little patch of water tricled over the cobbles around the Police Box, the unusual warmth of the strange object defying the icy sheet that tried to cling to it. Nestling beneath the iron stairs that ran up the back wall the dark blue box was almost invisible in the darkness; but in the shadows beside it, another shadow moved.

The Doctor stood under the stairs and watched his breath turn to mist and melt into the fog. The icy night air stung his throat and caught in his chest. He coughed into his handerchief and scrutinised the rag. He knew he was sick; he had seen the warning signs. Another century at most. Would Susan ever forgive him? Poor child, poor child. . .

He tucked the handerchief away and moved out into the yard, squinting angrily; the light hurt his eyes. He took his cane and prodded sharply at some of the rubbish that lay scattered around, musing on the wastefulness of humanity.

Come to me. . .

The voice. Again. A distant whisper; as though from the bottom of some chasm. He turned sharply and peered at the gates.

Nothing. As before, the whisper was in his mind; the darkness concealed nothing but cats.

He strode over to the gate and pulled it open with more force than was necessary, the rusted hinges squealing a protest at the rough treatment. The street outside was empty. A cat screamed. Even with the fog, the street seemed somehow darker than it should have been. There was a curious substance to the darkness; depth, life. Senile old fool, he thought. All in your crumbling old mind. Yet still he could hear that distant voice, summoning.

I am here. You know me. . . It faded into the distances, down toward the main road. With a glance back into the

yard, he pulled the gate shut and strode towards the sound of the traffic. He would have to be quick; the schools would be out in half an hour and Susan would be home shortly after. He didn't like her walking home alone on these dark nights; he knew how brutal humans could be. Primitives. Strange, though, how he had suddenly developed such an emotional bond with her. Natural enough, he supposed, after so many years of solitary wandering.

Occasionally he would stand at her door and watch her as she slept, comfortable and warm in a room decorated with gaudy pictures of gaudy 'pop stars,' scarcely believing that she was *his grand-daughter*. It meant of course that somewhere there *must* be a daughter; but his mind was locked and he didn't allow himself to dwell on it. He cursed the TARDIS for stealing his memory and then cursed himself for being so stupid as to allow it to happen. Even the simplest of students knew that a TARDIS would assault the mind of anyone but its owner and his familiars.

He stopped – brought to a halt by that thought.

"Students?" What students, where? He rubbed his forehead gently as though to try and squeeze the memeory free but nothing came. His ring glinted under a light that flickered on and off. He took a deep breath and looked across the street to the alley opposite. Something in the shadows. Something familiar yet...

Yes. yes. I am here. Come to me – it is time.

He walked across the street and stopped in the alley, next to the familiar shape of a squat, blue box. A little man stood beside it, hat tilted back, umbrella hooked over his left arm. The Doctor ignored the man, mesmerised by the shape behind him; a long box, like a coffin. He could feel... *feeling* from it; waves of yearning and loss and desire for fulfillment. In a moment he understood. He looked the little man in the eye and shivered imperceptibly. The little man had dangerously dead eyes – at once filled with misery and mischief.

"Omega," he whispered, his eyes returning to the box.

"Yes," answered his other self, shifting his umbrella. He knew the little man was, somehow, *himself*. He knew that such a meeting was impossible and yet he took a warm satisfaction in knowing that nothing is impossible.

"I... remember nothing," he said, hoping his other self might offer an explanation.

The smaller man reached down into his pocket and took out a familiar ring, slipping it onto his finger and holding it before his puzzled younger self, its facets shining. "I'm much too old to be a pioneer," he said, "although I was once, among my own people." Something passed between them, mind to mind and soul to soul. "The Thing knows what to do. You will remember nothing. What's wrong?"

The white-haired Doctor had a look of horror on his face; of disbelief. "Is this necessary? It's... it's abhorrent."

"You don't know... everything. Trust me and be patient, please." He looked at his younger self with something akin to malancholy. Days gone by.

"Sir, you have the air of a man putting his affairs in order – preparing for the end. Is this... *my* destiny?"

"Let's go to the cafe and talk."

"I can't." But he wanted to; he wanted to know, desperately what the future held. "Susan will be home soon."

The darkness moved. The little man was silent, his face caressed by shadows. He seemed to tense, as though trying to move and finding himself unable.

Susan...

He shook his head, slowly and then vehemently. Stepping back, he stared at his former self standing in the shadows, curiosity and confusion on his moonlit face. He was in the TARDIS before he could stop himself.

The Doctor stood in the alley, The Thing at his feet, as the grinding sound faded to nothing. And on the gentle breeze that filled the empty space there was, perhaps, an echo of weeping.

The future is what you make it.

Nothing ever ends.

John Summerfield



YOU on WHO

Write to You on Who, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Full addresses will be printed only where requested and letters may be edited for reasons of space. We read all your letters, even if we can't print them! Personal replies are IMPOSSIBLE, due to the volume of mail received.

WHAT *ARE* THE BBC PLAYING AT?

As a life-long *Doctor Who* fan I am beginning to get extremely angry with the BBC over its treatment of the show. They jumped into my bad books with the 'rest' of 1985, which was all due to Michael Grade's opinion that the show was getting too violent and controversial, or in other words, better, and more people were starting to tune in to watch it.

We were made to suffer eighteen months with not so much as a repeat on television until the series returned with *The Trial of a Time Lord*. Fans rested easy again for a while, until Colin Baker was not asked to continue the next year. This in my opinion was a bad move for the BBC. Baker was an excellent Doctor who could and would have continued if the public had got to see what his Doctor was really like. However, the programme returned a year later but the BBC had deliberately scheduled it against *Coronation Street*, which was and is ITV's highest-rated programme. This also occured in 1988 and to my mind, was just so the BBC could say, "Oh well, it got bad ratings for two years, so the series is obviously worn out and dead.

To add to this the BBC gave the whole season of *Doctor Who* in 1989 the same budget as one episode of *Red Dwarf*. This was unforgiveable. People I know were saying "How the hell can they do that? *Doctor Who*'s been running for twenty-six years. It's one of the BBC's best known and most versatile programmes! *Red Dwarf* is a mere five year old comedy progra-mme, for which BBC2 gets half the ratings of *Doctor Who* and six episodes a season?" I'll leave the answer up to you. And while we are on the subject of the BBC, has anyone noticed that in its propoganda advert showing programmes that they have sold to other countries, their biggest export has been 'accidentally' left out?

The BBC has, in my opinion, obviously no interest or intention of making *Doctor Who* again and very shortly I suspect that they will deny that they have ever heard of *Doctor Who* - a very sad end to one of the best, if not *the* best science fiction/ drama programmes in the world.

Richard Stevens,
Finchley,
London N12

Although the future for the TV series still seems bleak, its budget was by no means as low as you state, Richard. Checking back on our records, the visual effects budget for an entire season of Doctor Who *was about what it costs to make one episode of* Red Dwarf, *although because of the BBC accounting system it's very difficult to make a direct comparison. However, talking of money, would* Doctor Who *be any better for a budget of say $1.6 millions, as with the more effects-heavy episodes of* Star Trek: The Next Generation*? Or is its strength in the story lines?*

MORE BAD NEWS FROM ACROSS THE BIG POND

My local PBS Station, KTPS in Washington state has recently cancelled *Doctor Who*. They ran it up to the current stories. I called the station to see when they were going to have a pledge drive to raise funds to buy the show and to my astonishment, they weren't! "BBC Lionheart raises the price and now it is too high so we are not broadcasting *Doctor Who* anymore," was the response. I am so angry I could scream!

To be a Whovian in this day and age is nothing but worries, let downs and disapointments. This show must be really spectacular for fans to stick with it so long. I have been watching *Who* over here for three years, I have been buying **DWM** since **Issue 94**, I am a member of Friends of *Doctor Who* and I attend conventions whenever they are near. I had no intention to quit watching *Who* but I guess Lionhart sees fit to ruin fans' lives because they need to make a buck!

I hope you print this so fans across the world can see the suffering that goes on over here as station after station is "discontinuing" a show we love and know as *Doctor Who*. If Lionheart is so interested in controlling the fates of fans everywhere they should rename *Who* as "A British Programme that makes a few bucks and that we can break millions of souls with when we feel the need!"

I, for one, say how could you be so inhuman?

Nathan Zimmerman,
An Empty, Depressed and Bitter Fan,
SW Oly
Washington state,
USA

A number of PBS stations appear to have dropped Doctor Who *from their schedules, not just because of Lionhaert prices rises but also because of the lack of new adventures - a financially counter productive move for the BBC when it surely needs as much income as it can get to weather its the gathering*



When *Bill and Ted's Excellent Adventure* first appeared the comic magazine *Cracked* had this comment to make - but will the Doctor return when it comes to refelecting on *Bill and Ted's Bogus Journey*?

storm over its bide to renew its Royal Charter in 1996?

DON'T GIVE UP

Things seem to continue to be bad for the Doctor, but if the show teaches us anything, it's *never* to give up in the face of adversity. A lot of people ask me why I'm so angry about a TV show being cancelled when the world is being polluted, there are wars all over the place and kids are starving. Well those things *are* important, but just because I care about what hapens to *Doctor Who* doesn't mean I don't care about those issues too !

Just as with campaigns to save the rain forests, elephants in Africa and dolphins being killed in drift nets, letter writing is always the most effective weapon we have to make a difference. For TV shows it's probably the only weapon, short of boycotting all BBC programmes and in the United States, didn't it speed the return of shows such as *Star Trek*, *Star Trek: The Next Generation* and *Quantum Leap*?

Although saving the rain forest is important to all our lives, who's to say ours aren't diminished for the lack of something we enjoy along the way, even a simple TV programme such as *Doctor Who*?

Michael Williams,
Kent

IMPROVED PERFORMANCES

After having the opportunity to watch a lot of *Doctor Who*, I feel I must say how much the programme has improved script wise in the last few years with (dare I say it) shorter seasons. Writers tend to squeeze more adventure in lately as compared with, for example, twenty-six episodes with Tom Baker. While *Destiny of the Daleks* was great (especially Romana's regeneration scene!) I do think it would have been better as a three parter. There were long periods when the only action was Skaro-touring or Dalek-eluding. It would almost rival *An Unearthly Child* for longest running continuous scene!

In the last few seasons this has changed dramatically and perhaps when we finally do get longer seasons the adventures will remain just as tight, and therefore as enjoyable.

I also think that your excellent magazine should do more on set and costume design - a major part of the programme. How about more Cybermen features of a Kandy-Man pin-up?

Peter Plunkett,
Grafton,
NSW,
Australia

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE **WRITE YOUR ENTRY CLEARLY**. Send to Jane Smale, DWM Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

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PERSONAL

SAVE *DOCTOR WHO*! For details of raffle being organised in connection with the proposed legal action against the BBC to save *Doctor Who*, send sae to 13 Northfield Road, Borehamwood, Herts. WD6 4AE. (5)

***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand a straight answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. **WRITE NOW - TOMORROW IS TOO LATE!**

***THE MATRIX* RETURNS AFTER SEVEN YEARS - DON'T MISS IT!** £1.50 inc. p&p; cheques to Liam Rudden, PO Box 1111, Edinburgh EH7 5JN.

WANTED: DAVROS MARK TWO LATEX MASK Must be in good condition. Will pay good price. Contact: Jason Buckby, 75 Mossgate, N.P.E., Leicester.

***DOCTOR WHO* MERCHANDISE FOR SALE** S.a.e. to Mark Pope, 119 Greenway, Romney Marsh, Kent TN29 9HF.

CLUBS

When writing to the addresses below, please tell clubs you saw their address in *Doctor Who Magazine*. **Please note that we are still collecting club names for compilation into a worldwide lisiting - send details of your organisation to us today!**

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 64 Wokingham, Berkshire RG11 4YW. The society also has an Overseas Department.

FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19612-411 USA.

***DOCTOR WHO* FAN CLUB OF AUSTRALIA** PO Box 148, Gladesville, NSW 211 Australia.

THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

THE *WHO*NATICS 400 Sutton Road, Walsall, West Midlands WS5.

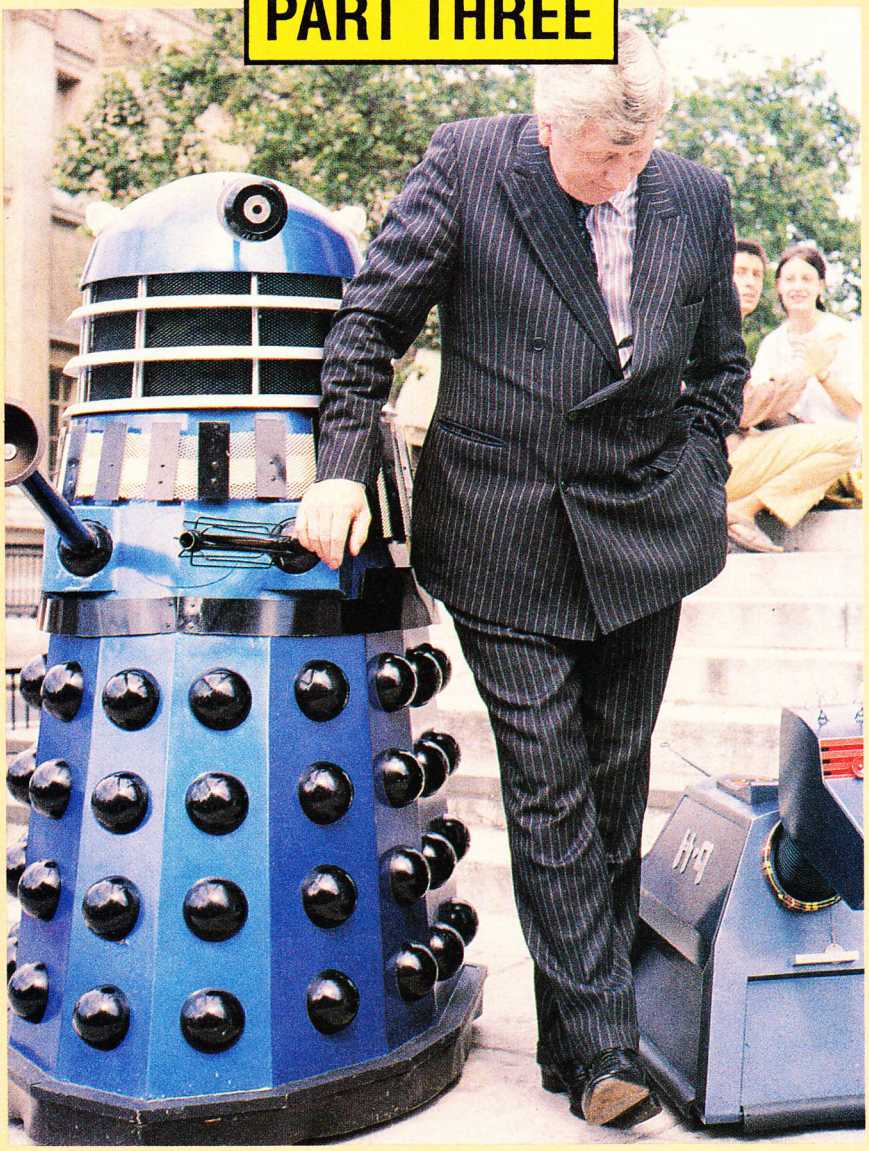
CWMBRAN TELEFANTASY GROUP Meetings fortnightly. Contact Gavin Parfitt, 17 Commercial Close, Talywain, Pontypool, Gwent NP4 7JA, enclosing s.a.e.

NIX VIEW



Talking to Tom Baker

PART THREE



Tom at his first British signing for many years. Photo © Charlie Hillenen.

In the final part of our three part interview, Tom Baker reflects on his years as the Doctor, on his present work and the fate of the programme itself. . .

'He'd make a lovely corpse'
Martin Chuzzlewit, by Charles Dickens

During the course of our lengthy but entertaining interview, as Tom spoke of acting work both past and present, including his new video *Just Who On Earth is Tom Baker?*, no clear picture of Tom the Man *really* emerged, except to say that I have never met anyone like him – and individuality is a rare quality in this day and age. As we moved locations from the sound studio to one of his favoured Soho pubs (Tom and Soho seem to go together – unexpected, perhaps even dangerous, and *never* dull!) he seemed to pick up steam with his discourse on life in general and his personal future, not forgetting, of course, that very important time in the past when he played the inter-galactic, ever-popular Time Lord. With the part of the Doctor now far behind him, what's Tom been up to of late?

"The last few months have been very good for me and as I said, I'm in work until the end of the year. Perhaps the influence of *Doctor Who* is dying away at long last. I've done *The Law Lords* and from here I have my first costume fitting for *The Medics,* which is a new medical series for Granada. I play a big consultant surgeon in that one."

Were there really problems with typecasting, the perception of Tom the person as the same weird character he played on TV?

"Well I think this is inevitable, isn't it. For example, and I don't mean to compare anyone with me or myself with anyone else, but if one thinks of typecasting, it happens. If you think of a mighty person in athletics like say, [the footballer] George Best, he fell into a pattern of a wayward genius. That went on so long that he wanted to oblige the public and he got typecast in the public mind, it was the only way they could see him which was a pity. It's the same for actors like Oliver Reed who can be wonderfully witty and funny and a fine actor."

"It's the way we typecast our film stars. We could not for example, I don't think, see James Stewart, Gregory Peck or Paul Newman as vicious child molesters. We won't have it, they are heroes in our mind and if they try it – and Peck did in *The Boys From Brazil* – we found it risible. So after a while when you're in so many peoples' minds as one particular character (and in my case particularly in producers' and directors' minds) as Doctor Who, of course they couldn't cast me. I could see their anxiety – they couldn't see past it.

"The very *success* of the show made it impossible for them to see behind that image, because they liked it too and they used to say 'Well no, we know what Tom's like' and I hope *Just Who On Earth. . .* will show that I'm not entirely like that. The tape's had some very warm reviews and it shows I don't have just one performance, that I can be different. That typecasting may be just about evaporating now."



Shaking off the Doctor has not been easy. Photo (*The Invasion of Time*) © BBC.

Has it *really* taken eleven years to shake off the shadow of the Doctor?

"Yes – I think I finally have this year, with *Selling Hitler, The Law Lords* and now, *The Medics.* I mean, I was amazed that they offered me this part as a consultant surgeon, who is wearing this very expensive suit and talking about very modern issues such as AIDS or cancer and the grief and fear that people have about these things. This is an amazing departure for me."

Doctor Who actors seem to suffer from these restrictions in different ways. For example, the IBA recently

told actress and former companion Sophie Aldred she can't do adverts involving alcohol.

"Well, I don't think that's unreasonable. I think exploitation of an image for gain, considering the power of that image, is just not on. If we saw newscasters doing zany commercials while they're still on the television, their authority would be diluted, wouldn't it? Never mind what their performance was like."

Would you accept a role in the *Doctor Who* movie?

"Well probably yes, if I was amused by the script."

But as the Doctor or a monster? The idea of playing the villain seemed to have a certain attraction.

"I don't think for one moment they'd give me the lead role, for the simple reason that I'm not a mighty bankable movie star. So it would be very witty of them if they gave me the part of the baddie, whoever the Scratchman is. It would give the actor who was playing the Doctor, if he was aware of the connection, the chance to do some takes on this. Even if he didn't know about it I'm sure it would give much of the audience considerable pleasure. And it would *delight* me!"

You mention the Scratchman, literally the Devil or villain, but wasn't that also part of the title of a *Doctor Who* film Tom himself had written?

"Yes, with Ian Marter. But that's a long time ago now and I don't have a copy. It's not likely to be revived."

A RETURN TO *DOCTOR WHO?*

Would he be interested in playing the Doctor in a special if the money was right?

"It's not entirely the money. I do have a sense of choice and I do want to do the best I can, whether I'm doing a commentary about a building site, playing Doctor Who or trying to play something else. I try to do that by careful preparation so if the script was good that would be the first consideration. I'm not greedy about money; of course I want the going rate for what I think is fair but certainly money wouldn't be the primary consideration.

"You see, good actors or conscientious actors, that sounds as if I'm defining myself but I am a conscientious actor, conscientious performers who've had a bit of experience – and God knows, I've been around long enough – want to *invest* in work.

"That's why you never consciously do shabby work. As a writer, if you've got a commission to do a book or a script, and you don't do the best you can, it goes out and people say it's feeble and you don't get another one.

"The first consideration is that if you invest in the work it will give you a kick back, which could be another job, especially anything on film. So yes, if the script was right I'd consider being Doctor Who again."

And was he approached to do that, as reported in August?

"A company called Naked Eye asked me and I gave them the same answer I've just given you. Of course, on the back of my agreement they went to the BBC and hoped to get permission because they had raised some finance [£2.4millions] and the BBC turned them down. I have no idea why, but there you are. At least they tried.

"You see, most of the time as an actor you're living with disappointment. As an actor I'm constantly being asked, like in this interview now, about jobs I've been offered. People are always proposing things to me – like marriage, which isn't possible! They're either proposing crazy things or they're indulging in their own fantasies with me and things fall through, like that did"

On that note, how do you think the BBC's treated *Doctor Who?*

"As an outsider, and they have access to more figures than I do, but at the video signing, at St Martins-in-the-Fields on a boiling hot day in August, the turnout was enormous. I mean I signed four hundred videos which you had to buy on the door. So if you include the families who came in, who bought a video between them, perhaps I met about a thousand people there. That's on a boiling hot afternoon, with no TV or radio advertising at all apart from the advertising in the fanzines and Marvel Comics ***Doctor Who Magazine*** – that, I think was very significant."

If it does return, has he any suggestions for its format?

"I think that if it comes back, if the BBC decide to return it, it would be very imprudent or at least carefully discussed ▶



"I was full of admiration during *Logopolis,"* recalls Janet Fielding, who debuted as air hostess Tegan Jovanka in the story. "Right up until the end [of his time with the show] he was constantly inventive, he worked very hard and had a lot of enthusiasm." (DWM Issue 91). Photo © BBC.



Sarah Sutton played Nyssa and joined the TARDIS crew in the same story, although her first appearance was in *The Keeper of Traken.* "Although I don't think I can say anyone got to know Tom Baker, he was a very elusive, intense man." (DWM Issue 110). Photo © BBC.

◀ as to who they would want to do it. From their point of view they would consider me a retrograde step, they'd say 'Well, that's going back, Tom's done it! What we want is someone new, someone young. . .' and it wouldn't be difficult to find someone younger than me. In fact, looking around this pub now, no-one's older than me and I'm rarely in a situation where anyone is these days. So I think they'd go for someone new, like I was when I did it. I hadn't been seen very much on television and so it happened for me. But if they wanted to give me another bash at it, I'd be intrigued. Yes, intrigued."

There's also talk of a compilation tape, following on from the Years Tapes featuring the first three Doctors. Is there anything he'd like to see included?

"Well they'd have to sit down and view a lot of material. I've no idea how long that would take to do, and I've got no idea what should be on it. It doesn't surprise me, it's like another **Myth Makers**; old footage with hindsight comments. If it were done wittily and generously, it might interest the fans."

What about *Shada,* the near mythological 'Lost Story' which was to have ended Season Seventeen, which centred around the search for the elusive Salavyin and an even more elusive prison planet? There have been suggestions that it could be edited together with Tom doing some sort of voiceover.

"That's right, the Cambridge one. I don't know if it would work. I can't really remember how much was shot."



Tom Baker in *Just Who on Earth is Tom Baker?* Photo © Keith Barnfather.

TIME TRAVEL FOR REAL

If time-space travel was possible, where would you like to go, who would you like to meet, and why?

"This is a really difficult one. Certainly I would like to go back to the eighteenth century and meet the writers like Addison and Steele around the time of the French Revolution. It would be amazing to go back and see Charles Dickens in action and see what it was that made him tick. He was the theatrical sensation of his day as far as the popular public was concerned.

"Then again, just imagine meeting Oscar Wilde or seeing the early productions of George Bernard Shaw's plays. Then there's Edmund Keen – fancy going back to see the Elizabethan theatre! Being in Paris but only being a common man and ****** the aristocrats! And no knitting patterns. . ."

Watching his new video *Who On Earth is Tom Baker?* Tom obviously has several passions – Dickens, cats, gardens and God. But what else does he find to do in his spare time, away from the bright lights and the latest voiceover, (of which there have been many?)

"I read a lot of escapism. I watch very little television, mainly the news or news comment. I sometimes watch Brian Walden at the weekends and have a glass of wine. I read a lot of newspapers every day; I take four so-called serious newspapers and often two tabloids, which I scour. I read some Dickens every day and some Shaw. This morning it was a play called *Getting Married* which I'd never seen, which I thought was very funny.

"I also have a self-appointed job as a churchyard keeper in which I look after the dead near my house. There are two cemetaries and I feel very proprietorial about them. I keep them mown and tidy and I know lots of the dead people there and I know the names of lots of them. I had a pruning session recently, they're full of lots of sinister looking yew trees. This time of year is the growing season so I'm kept busy. Yesterday I was in that cemetary for four hours!

"So if I'm at home I go in and do various odd jobs, a bit of mowing or a bit of weeding or just a bit of looking, keeping things in check. It's nice to think about the dead and wonder what they were like and speculate on so little evidence. The speculation fires one's imagination because as you know on gravestones it doesn't really say what they were like. You don't know whether they were happy or what their last words were and some of them, well it's downright lies! When they say 'Not dead, only sleeping', well! I had my Honda mower near a fellow's head yesterday and he *definitely* wasn't sleeping, let me tell you!"

Was it difficult to interview yourself for *Just Who On Earth. . .?* At the end of it he mentions it took ten hours to record. . .

"It did, and some people might say did it really take so long for so little? Of course one's always vulnerable. If when my friends – and that's what fans are to me – if they don't see the kind of irony and the self-mockery. . . It's me not taking anything seriously. It's not devised for me to just air my views or sounds portentious or be the oracle of Delphi. If that's what comes across then I've failed.

"What I've tried to set out to do, which I've always set out to do, is entertain and divert and to find a way of doing it which might be slightly different. Perhaps it is more verbal than just visual, and people have to listen to hear me teasing myself, or sometimes teasing the fans, but it's meant to divert and amuse the fans, it's not me saying anything seriously. . ."

And where *did* that parrot come from?

"Well, curiously enough my wife asked me to look at that again the other night and I thought it was really quite funny, the parrot is funny. Obviously I was afraid of using a parrot, because of the comparisons with Monty Python, I didn't want to do that. It was linked with *Treasure Island* and also I wanted to get the idea across of the parrot being the leading man. I was pleased the parrot



***The Keeper of Traken* remains Matthew Waterhouse's favourite story. As the new companion, Adric, he recalls it was ". . . terrific fun to do. Tom Baker was in a good mood, Sarah Sutton and Anthony Ainley had just joined, the crew were tremendous, and it was a very good script with lots of atmosphere." (DWM Issue 107). Photo © BBC.**

had those lines – and he delivered them very well, I thought!"

Did Tom enjoy making *Hyperworld,* a recent documentary on the future of computing for BBC, with Douglas Adams?

"It was interesting to do, and to be with Douglas Adams and Max Whitby, but it was very serious and quite a lot of it I didn't understand, really. I just did the inserts and I wasn't in on the preparation and some of the videographics were a bit beyond me, or I wasn't there when they were doing them, so really that was a kind of presentation job. But it was lovely to be with Douglas again."

What's the craziest thing you've ever done on TV?

"Probably *Blackadder,* when I played that legless sea captain. People thought that was pretty outrageous and I suppose if they thought it was outrageous then, it was."

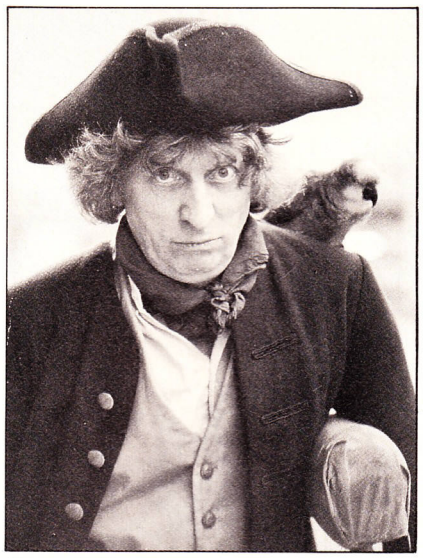


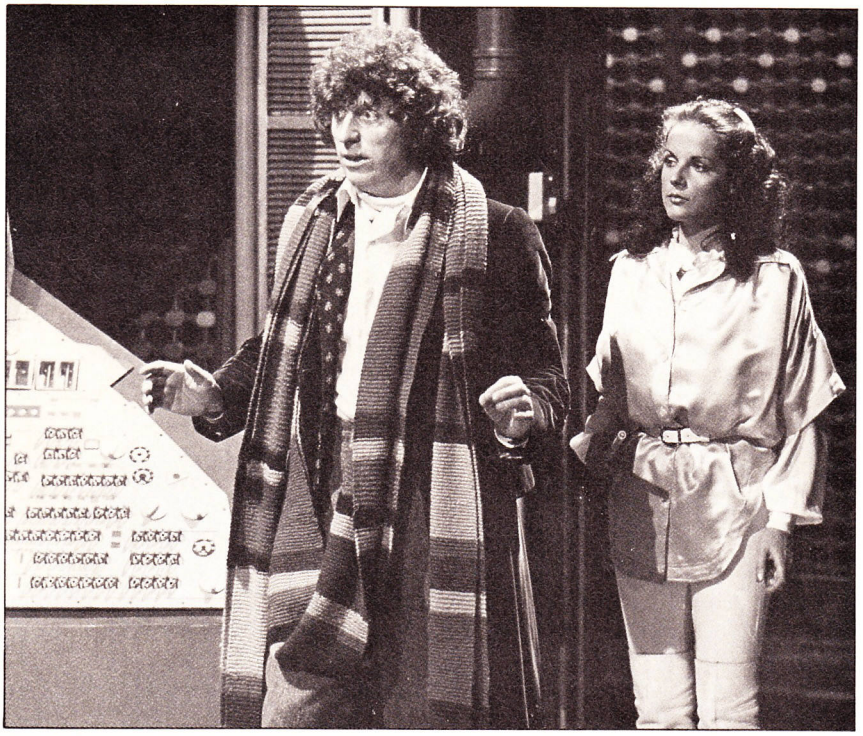
Photo © Picture Power.

UNFULFILLED AMBITIONS

Apart from having a parrot take the lead in *Treasure Island* have you any unfulfilled ambitions?

"Well, nothing specific – you have to ask me that as a journalist and there's the journalist in the fans – but I can't think of anything apart from the most general one, which is to go on being fortunate enough and fit enough to get the work which will amuse people. To go on being the kind of entertainer I am, such as I am, and I hope that I won't be rejected because I'm utterly passé. One fears that quite justifiably, not only in one's career but in other ways.

"For example, if I discuss football or cricket with people I find now that I'm frozen in the past, I don't quite grasp the new nuances which are so important. When one begins not to grasp or appreciate or not be sympathetic to new attitudes then you feel out of step which is alarming. Then you begin to think 'Maybe I feel that about the work. Maybe if I don't find alternative comedians funny that means *I'm* not funny anymore, that I can't find the spark to communicate with the audience.'"



Tom's first appearance in a Douglas Adams' creation, *The Pirate Planet,* alongside Mary Tamm (playing companion Romana). More recently, he appeared in a new documentary by Adamas entitled *Hyperworld.* Photo © BBC.



Tom on location for *Just Who on Earth is Tom Baker?* setting up a shot where he meets himself. Photo © Keith Barnfather.

Actors, I noted, seem to have this general paranoia about themselves.

"Absolutely! A performer who wants to do comedy, you know perfectly well from the response whether you're living or dying. The playwright Willy Russell made me laugh a few weeks ago when he was asked, 'Do you find comedy difficult?' and he replied 'Comedy's easy – it's dying that's difficult.' How do you cope with that, with 'failing' on stage? You're *afraid* of being disconnected because it's like anyone in any kind of business if anything threatens his market, if you've got a little village shop and a Tescos opens up in the same village, it frightens the hell out of you. Why would anyone come to you if they can get a better deal somewhere else? If it's more exciting somewhere else. One longs, constantly, for reassurance.

"This is not unique to actors, it's just a matter of great emphasis and it's more noticeable but it actually appears in everyone. If a little boy's mother has a new baby he might feel the same sort of thing, you know – 'No-one's taking any notice of me anymore', or 'Just a minute! Yesterday everyone was asking me what I wanted for me tea and now ▶



With two Myth Maker tapes now on release, including *Just Who on Earth is Tom Baker?*, Reeltime Pictures' boss Keith Barnfather (pictured here with Tom at the August signing at St. Martins-in-the-Fields crypt) is more than happy with their sales. Photo © Charlie Hillenen.



Since *Doctor Who* Tom has worked in a variety of theatre jobs including Willy Russell's *Educating Rita* and plenty of television, including Sherlock Holmes in the BBC Classics Serial adaptation of *The Hound of the Baskervilles,* produced by Barry Letts. Photo © Rex Features.

there's this bundle full of tears and snot and everyone's looking at it. What about me?"

On your new video you talk about 'fantastical character acting'. Is that your favourite type of acting?

"It's everyone's. Everyone wants to do something amazing and have the funniest lines or have the greatest costume, or the best exit or entrance. I mean, we adore what's fantastic don't we? People are obsessed with fantasy, whether they know it or not. Middle aged paunchy men – I'm well past that! – dream of being Maradonna or Viv Richards. I mean he's just forty and how many forty year old men look at him and wish they were him, and wouldn't dare tell their friends. Everyone has a heroic impulse, a desire towards being amazing, towards achieving, towards being heroic."

Is there a part Tom would want to play that would reflect that?

"No, I don't think so, nothing leaps to mind that I could do. Years ago I dreamt about making it in movies like thousands of actors of my generation did. That's swept aside – now one hopes to replace that with television and theatre but you know, there are a lot of very gifted people around. The competition is colossal – I'm not inundated with offers.

"I have offers to go on tour with rather proven, safe things that have been done in the West End or thrillers which often don't interest me. They're too safe, and I can't be bothered with going away from home and my wife and my cats."

If he hadn't been an actor, what does he think he would have done instead?

"Well, I don't know. I don't imagine how I could possibly have earned a living. It would have been a real problem if I'd had to do a *proper* job, wouldn't it?! I'd have had to have a skill I think, whatever it would have been.

"When I was starting out in the Fifties, I was anxious to get started and *so* nervous about trying to make my way. Most people, who have been young students for instance, will tell you they want to achieve something, learn something, build a pattern; find a partner, have somewhere to live that's nice and where they can feel a bit safe. Most people want to have a couple of children, a car, collect a few books and go on holiday, that's what most people want, I think. And then there are actors.

"Concomitant with being an actor is that dreadful, exhausting state of being self-aware all the time because you're marketing your appearance, you're marketing what you sound like. You're worried about whether you're ugly, or going bald or getting fat. You're worried about dental bills or worried that no-one wants you. In other words you are *ill.* To want to be an actor, especially these days, is to be ill. It's a kind of illness – this terrible pernicious itch to want what threatens you most, which is insecurity. Performers are mesmerised, like other people, by what threatens them most. They have to learn to love it and live with it and create out of it.

"Performers create out of anxiety, they don't create out of jolliness, a happy

song. They have to exorcise the most terrible memories of the last effort, to forget past failures and hope all the time that you're going to please someone. Actors are just professional pleasers, like waiters!"

So how would Tom review his acting career in one sentence?

"That's another difficult one! It's been largely disappointing, with one wonderful exception. But then I think this doesn't depress me too much, I have to live with these kind of big and small regrets depending on how I'm feeling, because with that one success, it's not bad really, is it? It's not a bad percentage to have that one success that makes me a star in Abu Dhabi, in Japan, in Norway and on a hot afternoon in August in 1991, a great success in the crypt of St. Martins-in-the-Fields!"

With that, he was off, out of the public house where we finished the interview (Cokes only), to catch a train. And if someone recognised him on the way there, be it a tramp asking for a Carlsberg Special, an adoring fan or an opportunistic books editor, I felt sure that it would become another of Tom's Stories. And only he could tell it. . .

Special thanks to Keith Barnfather of Reeltime Pictures. Just Who on Earth is Tom Baker? *is available from all specialist comic stores, John Fitton Books and Magazines and for American readers, NSTC copies are on sale through the Friends of* Doctor Who. *Readers' questions compiled by Sarah Cheesman, questions this issue from Gerard Peck, Chris Anderson, Graham Clews. Jason Van-De-Peer, Simon Jiggins, Martin Pollard, Robert Blackham, Karl Butcher, Glenn Gentry, Jamie S. Fletcher, Simon J. Fox, Kate Green and Luke Filmer.*

TOM BAKER: SELECTED CREDITS

Films (UK Release Dates)

1968	*The Winter's Tale:* role unknown
1971	*Nicholas and Alexandra:* Rasputin
1972	*The Canterbury Tales:* Jenkin, in the Wife of Bath's Tale
1972	*Cari Genitori (Dear Parents)*
1973	*Vault of Horror:* Moore the artist in the 'Drawn and Quartered' segment
1973	*The Golden Voyage of Sinbad:* Prince Koura, the magician
1973	*Frankenstein: The True Story:* The Sea Captain
1974	*The Mutations:* Lynch, assistant to the mad scientist played by Donald Pleasance
1976	*Luther:* The Pope, Leo X apparently cut

Television

(Includes 'Made For' TV Movies)

13th Jan 1968	*Dixon of Dock Green: The Attack*
1st Feb 1968	*Marketing in Honey Lane: The Matchmakers* (ITV). One of the first major TV exposures of cockney rhyming slang!
3rd Feb 1968	*George and the Dragon*
9th Nov 1968	*Dixon of Dock Green: Number 13*
12th Feb 1970	*Softly, Softly: Task Force:Like Any Other Friday. . .* (All the above directed by Vere Lorrimer)
1973	*The Millionaires* (BBC): the Egyptian Doctor
1974	*The Author of Beltraffio* (BBC): Mark Ambient
1974–1981	*Doctor Who* (BBC): Doctor Who/The Doctor
1979	*The Curse of King Tut's Tomb:* Hassan
1977-1980	*The Book Tower:* Host
1982	*The Hound of the Baskervilles* (BBC): Sherlock Holmes
6th July 1983	*Jemima Shore Investigates – Doctor Ziegler's Casebook* (Thames TV): Dr. Norman Ziegler
1983	*The Zany Adventures of Robin Hood* (CBS TV Movie with George Segal and Morgan Fairchild): Sir Guy de Gisbourne
1984	*Remington Steele – Hounded Steele:* Anatloe Blalock, ex-Interpol agent
1985	*Jackanory – The Iron Man* (BBC): Narrator
1986	*Blackadder II – Potato* (BBC): Captain Rum
1986	*The Lives and Loves of a She Devil* (BBC): Father Ferguson
Oct 1986	*The Kenny Everett Show*
1989	*Boom!* (Channel Four, Ragdoll Productions): Story Narrator
1990	*Hyperland* (BBC): Tom
1991	*The Chronicles of Narnia – The Silver Chair* (BBC): Puddleglum the Marshwiggle
1991	*Selling Hitler* (LWT)
1991	*The Medics* (Granada)

Doctor Who – UK Video Releases

BBCV4244	*The Ark in Space*
BBCV4643	*The Sontaran Experiment/Genesis of the Daleks*
BBCV4013	*Revenge of the Cybermen*
BBCV4186	*Terror of the Zygons*
BBCV4065	*Pyramids of Mars*
BBCV4388	*The Brain of Morbius*
BBCV4642	*The Masque of Mandragora*
BBCV4645	*The Deadly Assassin*
BBCV4187	*The Talons of Weng-Chiang*
BBCV4492	*City of Death*
BBCV2020	*The Five Doctors* (Cameos from recorded *Shada* footage)



The Lives and Loves of A She-Devil. **Photo © BBC.**



The Deadly Assassin **- recently released on BBC Video.**



Just Who on Earth is Tom Baker? **Photo © Keith Barnfather.**

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OFF THE SHELF

Gary Russell takes stock of a bundle of new Doctor Who books, released just in time to fill your stockings for Christmas ...

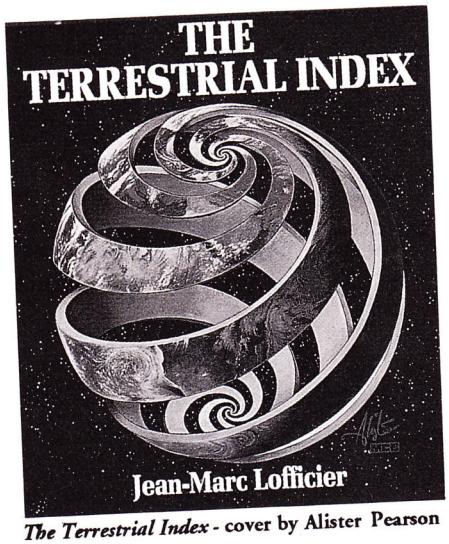
Target Books have just issued the second of Jean Marc L'Officer's three *Doctor Who* factual paperbacks – *The Terrestrial Index* – and a very large book it is too. Jam packed with information it's frankly a far better read than I'd ever hoped or expected.

Split into various sections, the first is presumably the inspiration for the book's title. This is a chronological interpretation of how events affect the planet Earth as seen in *Doctor Who* and L'Officier goes to great lengths to assure readers that this is of course only *his* interpretation of things. As always, so many of the programme's dates are subjective that there can be no definitives. For example, I'll happily sit and dispute his UNIT era settings because it's well known that the production team of the day – Barry Letts and Terrance Dicks – worked on the basis that the stories were intended to have taken place fives years after transmission. This would date *The Invasion* as taking place in about 1975 (supported by the *Radio Times* listing for the first episode, dating it around that time), consolidated by Sarah's comment in *Pyramids of Mars* that she was from 1980. L'Officier accepts the *one* story that contradicted this (*Mawdryn Undead*) and sets the UNIT material only a year after transmission.

I found that no matter how much I disagree with L'Officier's theories, I had a good deal of fun reading them and seeing how he had neatly woven things together. Perhaps such subjects are best discussed in fanzines rather than a book, but nevertheless, unlike *The Gallifrey Chronicles*, it doesn't add new ideas to established ones just to tie up loose ends, for which we should be grateful. Provided Virgin don't accept this chronology as the basis for setting their New Adventures, this can be regarded as an entertaining diversion. The whole exercise is ultimately pointless after all – as the author suggests, the events all take place in a parallel universe significantly different from ours (ie, we don't have manned Mars missions, Antarctic Space Tracking Stations, nor BBC-3 TV!).

The rest of the book is a series of trivial but for the most part well-respected listings. An A-Z of leading actors in the show (yes, Pat Gorman has done more shows than any other non-regular), lists of writers, directors, designers and novelists.

After those we enter the second section, which includes a look at the missing Twenty-Third season. I'm positive he's on shakey ground here – by including Chris Bidmead's *Penacasata* (rumoured to write out Peri and introduce Mel) before Wally K. Daly's *The Ultimate Evil*, any potential continuity is lost. As far as I'm aware, *Penacasata* was not as far developed as the other three stories (hence its non-arrival in book form) and the section really ought to have included Robert Holmes oft-mentioned Auton/Master/Singapore story.



***The Terrestrial Index* - cover by Alister Pearson**

Following that there are sections on the movies, the stage plays, the audio plays, videos, games, books etc. A nice section of text short stories precedes my favourite selection, the guide to the various *Doctor Who* comic strips since the Sixties. Sadly incomplete (where are the stories from the *TV Comic* annuals, the Holiday Specials of the mid-Seventies and the *TV Action* and *Countdown* annuals?), it is still nevertheless a good beginner's guide to the strips. There's even a mention of a particular comic strip from **Issue 173** of this magazine which is, of course, quite brilliant.

The final section is the bravest and, frankly, the most applaudable of the lot: an addendum *and* errata to *The Programme Guide*. It points out annoying spelling and printer's errors, as well as including the full synopses for the Twenty-Sixth season. This is a brilliant and much appreciated inclusion that really confirms this as my favourite factual handbook so far published by Virgin on *Doctor Who*. I don't know what's left to go into his forthcoming *The Universal Database* but if it's as good as this, it's going to be worth getting hold of.

Also out now are a glut of re-issues: *Paradise Towers*, *Delta and the Bannermen*, *The Greatest Show in the Galaxy* and a newly rejacketed *Logopolis* (nice one, Alister). *Doctor Who* Books Editor Peter Darvill-Evans and Ian Marsh's gameplaying *Time Lord* book is also out any day now, but as what I know about role-playing games can be written on the back of a postage stamp, James Wallis will be here next month to give you the low down on that, in addition to a special adventure based on the game.

THE NEW ADVENTURES *REVELATION*

I really shudder at the thought, but a couple of folk have asked me at recent *Doctor Who* conventions if I have an order of preference for the four *Timewyrm* novels Virgin have issued this year. That's really quite an awful question to consider – with the exception of *Genesys* which sadly neither I nor the *Sunday Mirror* liked too much! To try and position them in a league table similar to the regular season surveys we do is something I'll have to think carefully about. And so will you, as next issue's annual survey will ask you that exact question.

But what of Paul Cornell's *Revelation*? Those of you who regularly read the comic strips in this magazine are probably familiar with Cornell's work. Certainly he's been a regular contributor of fan fiction to fanzine's over the last few years – indeed the concepts behind his novel began as a Fifth Doctor story in a fanzine called *Queen Bat* a few years ago.

Revelation wraps up the whole *Timewyrm* saga in a manner that is both highly imaginative, individual and satisfying. I am loath to state that *Revelation* is the best piece of *Doctor Who* fiction I've read for a while, because it immediately makes me think of the previous two books in the series as lesser works, which they are not. But that aside, this story had me gripped from the first line to the last. The actual story is over for quite some time before the last page, but Cornell's astonishingly good writing style (and it certainly is a really distinctive style) just held my attention constantly.

The story is very simple, but at the same time, quite vast and visual. It is a testament to Cornell's narrative that the surrealistic aspects of the book, so heavily dependent on the reader's imagination, are so vivid and real. Too often books become stories that you just read through. Cornell makes demands of the reader rarely seen in *Doctor Who* fiction – forcing you to think while you're reading, to actually picture the situations Ace and the Doctor(s) are in.

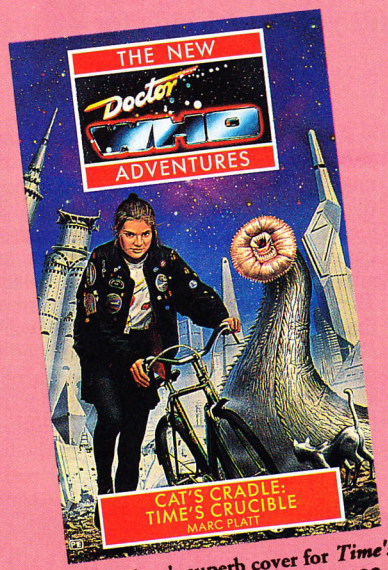
The Timewyrm is close to winning her battle against the Doctor and he has ▶

◀ to resort to desperate measures to trap it. This involves sacrificing Ace's existence, the destruction of an entire peaceful Norfolk village and a disturbing voyage (literally) through his own psyche. The events mostly take place inside the Time Lord's mind, in a dreamscape similar in theory to the one seen in the TV story, *The Deadly Assassin*. Here, Ace meets the Doctor's fears, guilt, foes and friends. Memories and experiences become reality, past personas, now retired, return to aid her. The Librarian, the Ferryman and others are vivid characters, capturing the essence of their respective eras wonderfully. The main helper though is the Third Doctor, who offers a fascinating insight into the concepts of parallel worlds (and solves one of the paradoxes of the story *Inferno*). However, not only are the Doctor's memories the substance of this surrreal world. Ace's own past catches up with her: she is shown an alternate reality where she remained Dorothy, stayed in Perivale and never became the outsider that eventually caused her to hitch up with the Doctor in the first place. The book not only shows us the culmination of the Doctor's battle against Ishtar but Ace's final metamorphosis from awkward angry young girl into a mature, sophisticated woman.

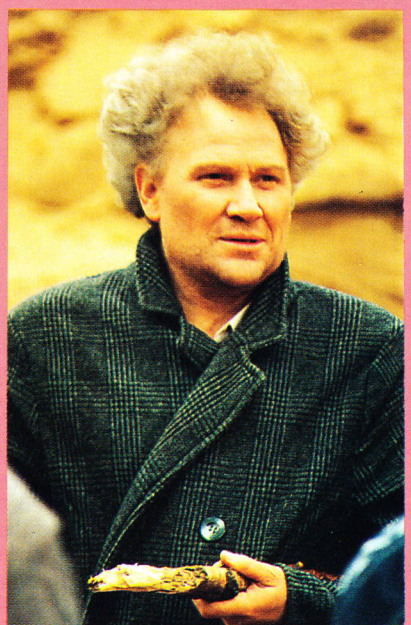
Amongst the characters we meet are an astonishing array of three-dimensional people whose lives the reader immediately becomes involved with and cares about. The young couple, Emily and Peter Hutchings, the pastor of Cheldon Bonniface Trelaw, the sentient Church Saul (the most original and exciting character I've read about in years) and the malevolent little bully from Ace's preteen schooldays, Chad Boyle. As well as them, we are also reintroduced to Rupert Hemmings, the young vicious Britischer Freikorps officer introduced in Terrance Dick's *Exodus*.

Those of you who don't like heaps of self-referential continuity sequences and are thinking that this book wallows in them, rest assured. You'll barely notice those that are present. Unlike so many in the other books in the series, each and every one has a relevance, even if you don't think it has as you encounter it. Like the very best thriller novels, each seemingly throwaway line and suggestion or action has a motive behind it, even if you don't discover what it is until the very end. Everything ties together like good books should and ultimately makes for one of the most satisfactory, intelligent and exciting pieces of *Doctor Who* fiction ever. I understand that Cornell is planning to write a second *Doctor Who* novel and I can't wait. However, I would offer one word of caution to him – *Revelation* is unique, and to try and emulate the style in a subsequent story would only bring back memories of Eric Saward's injection of humour into the Target novelisation range – great at first but you very quickly found that familiarity bred contempt.

With Cornell's background in mind, a quick mention here for some other fan fiction, this stuff being sold for charity. The *Doctor Who* fan group, The Grand Order, are releasing a series of fan-produced novelettes featuring a future incarnation of the Doctor. These are very good and worth collecting – maybe some future Virign Books writers in their midst. Drop an sae to David Metcalfe at 173 Coalshaw Green Road, Chadderton, Oldham, Lancs OL9 8JS. The proceeds from these *Gallifreyan Tales* are going towards this year's Children In Need appeal.



Peter Elson's superb cover for *Time's Crucible*, on sale in February 1992.



Colin Baker in *Summoned by Shadows*.

NEW VIDEOS

Finally this month, a quick glance at some video releases of interest to *Doctor Who* fans.

Firstly, *Summoned by Shadows*, funded by the BBC's internal amateur film club and produced by long-time member and *Who* fan Bill Baggs. Although Colin Baker does not play the Doctor (he plays The Stranger) and Nicola Bryant does not play Peri (but an English accented Miss Brown) I leave it to you to decide the connections! A very well made video production, beautifully directed and acted, the actual story is a bit thin. An alien (Michael 'Davros' Wisher), stranded on a dismal backwater planet needs to find the pieces of his wrecked space shuttle. He uses projections of himself to entice the locals into finding the pieces like a jigsaw, rewarding them when they succeed. A beautiful girl (Heather Barker) is his latest coup but her beloved boyfriend, a deaf mute (John Wadmore) sets off to recover her, aware that the alien's rewards are not all they seem. He enlists the help of The Stranger whose own friend, Miss Brown, has got caught up in the alien's schemes. Some great visual effects and the acting of the three guest stars, as well of the ever good Bryant/Baker team, make this worth the £11.45 asking price. Available from: BBC, 53 South Beeston Road, Nottingham NG9 1LV. All cheques should be made payable to W. H. Baggs.

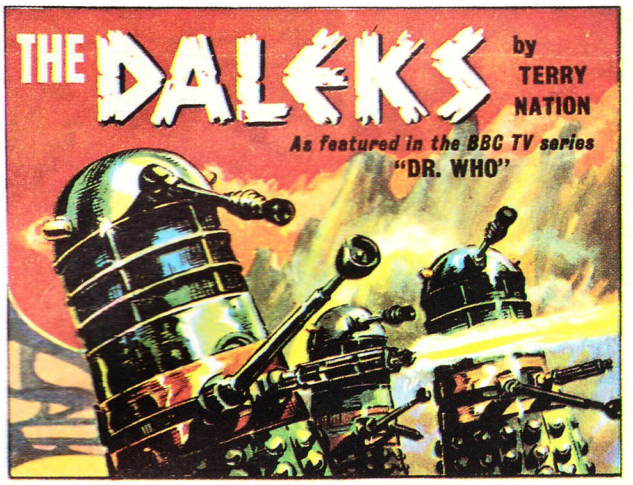
Also out now are the latest BBC *Blake's 7* tapes. In *The Keeper, Pirate Planet* star Bruce Purchase plays a typically loud leader of some savages who unknowingly have the secret of Star One, Blake's target, amongst them. Written by Allan Prior and directed by Derek Martinus, *The Keeper*, despite Purchase and a cameo by *State of Decay/Terror of the Vervoids* actor Arthur Hewlett, is one of the absolute nadirs of the series. Far better is *Star One*, the second season climax that wrote out the characters of Jenna and (for the most part) Blake himself. Producer David Maloney directed Chris Boucher's gripping script as Brian Croucher makes his last appearance as Travis. David *Colony in Space* Webb, Michael *Morbius* Spice and Gareth *Mandragora* Armstrong are amongst the actors that make this one of the better episodes.

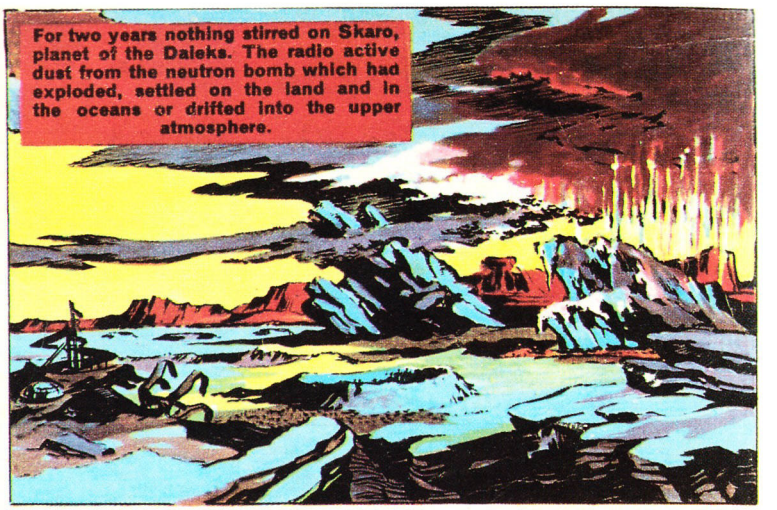
The second tape contains the first two stories of the lack lustre third series. Although Paul Darrow and Michael Keating make the most of their newfound headlining status, poor Jan Chappel as the other original team member Cally only gets a few episodes in which to strut her stuff – neither *Aftermath* nor *Powerplay* are amongst them. Cy Grant, best known as Lt Green in Gerry Anderson's *Captain Scarlet* puppet show guests in the first story which introduces Josette Simon as Dayna. A dreary story, with the late, brilliant, Alan *Underworld* Lake wasted as a savage and even more wasted Michael *Visitiation* Melia and Richard 'Mike Yates' Franklin as two Federation troopers that Lake disposes of! The second story introduces Stephen Pacey's dreary Tarrant character and features a whole host of recognisable *Who* faces. Primi *Pirate Planet* Townsend is an alien, as are John *Mutants* Hollis and Michael *Monster of Peladon* Crane. Michael *Pyramids of Mars* etc Sheard is the chief villain but alas, director Maloney cannot make the story rise above the rather standard Terry Nation plot which fails to deserve the fifty minutes alloted to it. Nice Andrew Skilleter covers though!

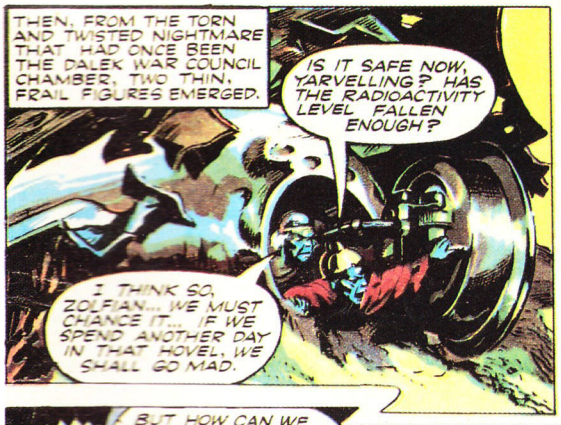
THE DALEKS

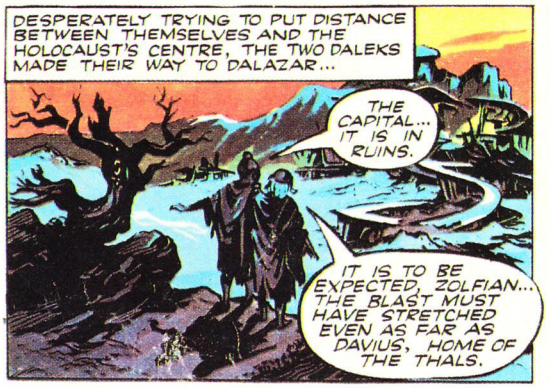
by TERRY NATION

As featured in the BBC TV series "DR. WHO"

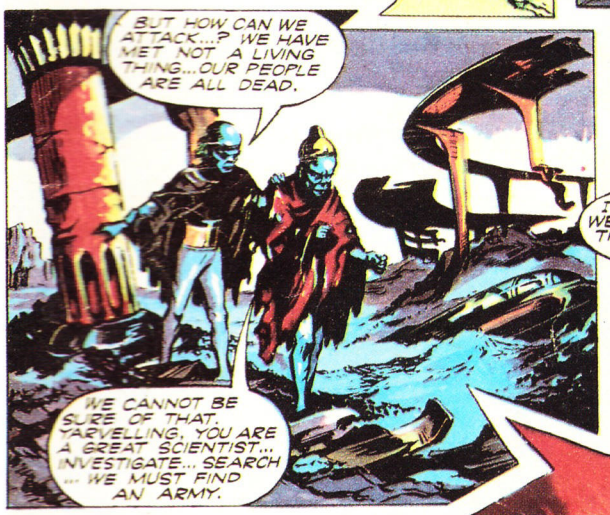


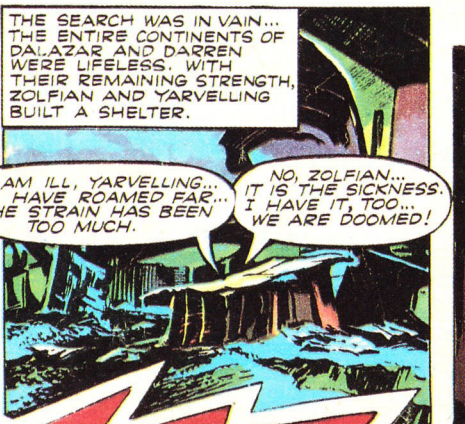
















STOP PRESS

STINGRAY: GRAVE CONCERN

(See Pages 10 & 11)

Commander Shore, Commanding Officer of Marineville, has placed the W.A.S.P. station on Orange Standby.

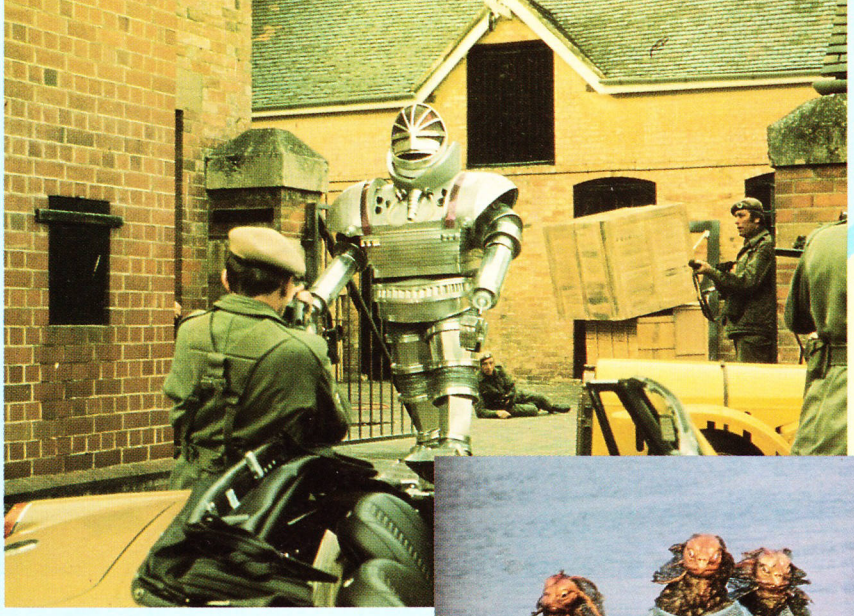
Expressing grave concern for Stingray's safety he told TV 21's reporter, "Stingray is finished, we've got to be prepared for *anything*."

NEW ASTEROID DISCOVERY

(See Page 4 & 5)

With an abrupt, 'No Comment', Commander Zero stormed from today's press conference when asked about Venus's capture.

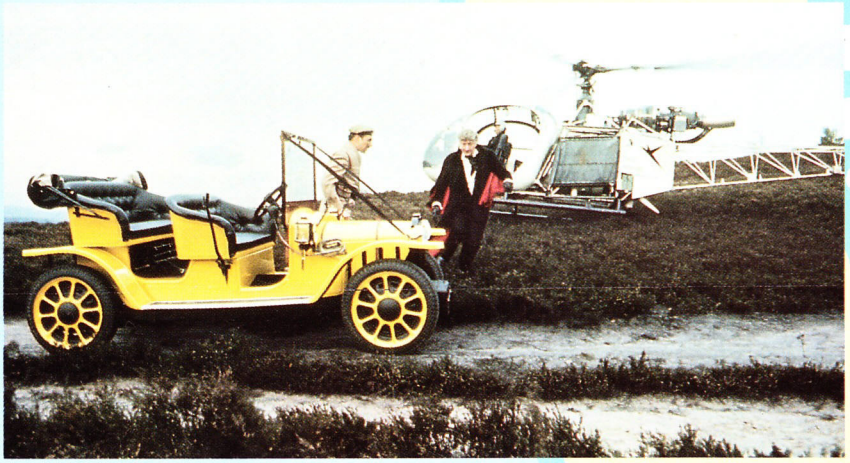
The Space City Commander is obviously worried at the new turn of events on the strange asteroid in hyper-space.



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At sea...



In the air...

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DOCTOR WHO MAGAZINE™

"There are worlds out there where the sky is burning and the sea's asleep and the rivers dream; people made of smoke and cities made of song.
Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold. Come on Ace, we've got work to do..."
The Doctor, *Survival*



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